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The following are prospective arrangements for the season:—

Tuesday, June 22 ... Dr. F. J. Sawyer will complete his Lecture on "The Organ and the Classics."

" " July 13 ... Examination.

Wednesday, July 14 ... " "

Thursday, " 15 ... " "

Friday, " 16 ... Diploma distribution at 11.

Tuesday, " 27 ... Annual General Meeting.

The Meetings will be held at the Neumeyer Hall, Hart Street, W.C.

E. H. TURPIN, Hon. Secretary.

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CHORAL COMPETITION, Crystal Palace, Saturday, June 5, at noon. Adjudicators: Joseph Darnby, Esq., Dr. J. F. Bridge, and Ebenezer Prout, Esq. Eight Choirs will compete. **GREAT CHORAL CONCERT**, at 4 o'clock, with full Orchestra. Gounod's "Hymn of the Apostles" ("Redemption"), Mendelssohn's 13th Psalm, &c. Soloist, Miss Hilda Wilson. Organist, Mr. A. J. Eyre. Conductor, Mr. L. C. Venables. Programme and particulars of W. H. Bonner, Boleyn Road, Upton, E.

UNIVERSITY of TRINITY COLLEGE, Toronto.

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MADAME DE LISLE begs to inform the above that her high-class CONCERT and OPERETTA COMPANY will be at liberty to accept Engagements for next Autumn and Winter. For press opinions, vacant dates, terms, and full particulars, address, Madame de Lisle, 5, North Street, Swindon.

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CHOIRBOYS.—WANTED. Two good **LEADING BOYS**, for Church in Highbury. Apply to Choirmaster, 16, Leonfield Road, Highbury New Park, N.

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SESSION 1885-6.

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Candidates must be British subjects by birth. The successful Candidates will receive the value of the Exhibitions in the form of free instruction in the subjects of them. The Examination will comprise the performance of one or more compositions, reading at sight, and trial voice questions. The fee for examination is five shillings, and the Exhibitions are tenable for one year.

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Prospectuses, Forms of Application, Regulations, Lists of Centres, and all particulars can be obtained, post-free, by addressing the Secretary, Trinity College, London, W.

By Order of the Academic Board.

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The first examination will shortly be held.

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A Symbol.

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Faithful love.

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A Memory.

The swallow's flying West.

Alone.

Return.

The wounded youth.

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So secretly.

Sereuade.

Longing.

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THE MUSIC COMPOSED BY

A. C. MACKENZIE.

(OP. 33.)

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1886.

"THE TROUBADOUR."

THIS is an Opera in four acts; libretto by Francis Hueffer; music by A. C. Mackenzie, to be produced at Drury Lane Theatre, on the 8th inst. We will tell the story of each act.

Act I. *The Vintage.* *Guillem de Cabestanh*, a noted Troubadour, arrives at the Court of Count *Raimon*, an illustrious noble of Provence. His appearance times with the holding of a vintage feast, and the poet-singer is therefore hailed with special cordiality. *Guillem* is not unknown to at least one of his entertainers. He and the Countess *Margarida* have met before, and they cherish a mutual passion. His coming so agitates *Margarida* that the Count observes her confusion, and speaks of it to Count *Robert*, a nobleman betrothed to his wife's sister, *Azalais*. *Robert* treats the matter lightly, without removing his friend's suspicions. *Margarida*, on her part, is troubled with a presentiment of approaching ill, but receives comfort from her sister and confidante. The vintage revel goes merrily on, and a Masque is performed, towards the close of which a youth representing *St. Medardus*, patron of the vineyards, offers *Margarida* grapes of a sort yielding wine called "Sanh del Trobadour" ("Blood of the Poet"). The Countess starts at the ill-omened name. Presently, *Guillem* takes his lute and sings a song which is a veiled address to his host's wife. Much moved, *Margarida* crowns the Troubadour with a vine-wreath. *Guillem* kneels before her, and *Azalais* quickly steps to her side, "so that it appears doubtful for whom the homage is intended. The two Counts look on." "Behold a mystery!" exclaims *Robert*; "Which I shall fathom," significantly replies *Raimon*. The train thus laid for trouble, the curtain falls.

Act II. *The Hunt.* *Guillem* and *Margarida* are together in the forest, and the Troubadour reads to his companion the appropriate story of *Launcelot* and *Guinevere*. To them enters *Azalais*, dressed for the chase. She playfully rallies her sister with warnings against the "poet's wife." Count *Raimon* overhears her closing words, and, entering, asks an explanation. *Azalais* lightly puts him off, and the hunt begins, but the two men do not join it till the host has requested, and the guest has promised, an interview on the same spot when the chase is done. Presently the Countess returns alone, to recall the circumstances of a loveless, childless marriage, and to contemplate the fate which she feels must attend her passion for *Guillem*. She associates herself with the hunted deer, exclaiming, when the death shout is heard, "The victim waits your coming." Count *Raimon* appears to keep his appointment with *Guillem*, unsuspecting of the fact that *Margarida* is hidden close at hand. A bowman attacks him, and receives instructions so to conceal himself as that, at a given signal, he can send a bolt through *Guillem's* heart. *Guillem* enters. The Count demands the name of his innamorata; the Troubadour refuses, and the fatal signal is about to be given when *Margarida* rushes forth and seizes her husband's hand. *Azalais* also appears. The plot has failed. But *Raimon* is equal to the situation, and gaily asks *Azalais* to decide whether *Guillem* should or should not answer such a friendly and sympathetic question. Instantly the devoted sister grasps the opportunity, and declares that she herself is the fair and favoured one. *Guillem* assents, to save *Mar-*

garida: the Countess is astonished and dismayed; the Count remains suspicious. The curtain falls as, with joyous song, the hunting train departs for Liët, Count *Robert's* castle.

Act III. *The Feast.* At the Castle of Liët, *Guillem* waits by night in the garden, under *Margarida's* balcony. The Countess appears above, soliloquising upon her passion and the treachery that, she thinks, has rewarded it. *Guillem*, overhearing, makes protest of unabated devotion, and soon *Margarida* joins him in the garden. A long love scene follows, presently interrupted by the entrance from the Castle of Count *Robert* and some departing guests. The host catches sight of *Margarida's* white dress, but is restrained by his friends from spoiling "good sport." Some gallant Troubadour, they hint, is looking for his "pearl" (*Margarida*=pearl) among the bushes. The resumed love scene is not made happier by this revelation of a passion become notorious. However, it continues till dawn, when the watchful *Azalais* deems it prudent to call the pair to their sober senses. This she does by means of a song from a window of the Castle. Having come to their senses, the lovers naturally separate. As the morning grows, certain games take place in presence of the noble visitors, and are followed by a scene in which Count *Robert*, worked on by Count *Raimon*, assails *Guillem*, in whom he sees a rival for the love of *Azalais*. As the two men cross swords, the wily *Raimon* cries for help against him who would kill the poet. *Margarida* hears, and rushing between the combatants cries, "You shall not slay him, he is mine!" Tableau.

Act IV. *Sanh del Trobadour.* *Margarida*, at a window of her apartment, bids farewell to *Guillem*, who has scaled the balcony. The devoted *Azalais* keeps watch for both. *Margarida* is more than ever a prey to foreboding, but her sister utters cheering words. *Guillem* will return, she urges, from the hunting to which Count *Robert*, now his friend, has invited him. As the Troubadour's song fades in the distance, Count *Raimon* enters and invites the ladies to join him at the festal board. Sardonically he drinks to *Guillem*, and sings a song full of terrible significance, which his hearers do not fail to appreciate. The Count's manner changes on receiving a signal from a huntsman without. Affecting boisterous gaiety, he orders a fresh supply of wine. It is brought, glowing red in a crystal goblet. The Count praises it as choicest "Sanh del Trobadour," and invites his wife to partake. She assents; pledges an absent friend, looks steadily in the glass and imagines she sees there an ambush and a victim done to cruel death. Then, protesting freely her love, she drinks. The Count exclaims that the blood of *Guillem* has passed her lips, uncovers a bier which has been brought in, and shows the Troubadour's dead body. *Margarida* answers that never shall food nor wine take away the sweetness of the draught. She flings herself from the window into the depths below. Curtain.

Let us now describe Mr. Mackenzie's share of the work, doing this, also, act by act.

Act I. An orchestral introduction (*Adagio*) precedes the rise of the curtain. It is founded, for the most part, upon three themes—one afterwards used in attendance upon *Guillem*:—

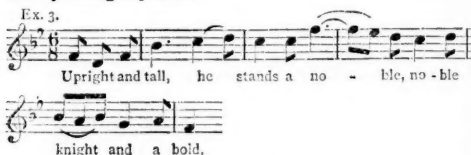
EX. I.



the remaining two—



anticipating phases conspicuous in the terrible final scene. When the curtain rises the people in chorus describe *Guillem's* appearance and bearing, prominently using a phrase—



which may be considered as giving its character to the entire number. The chorus is constructed with a free flow of parts, well sustained animation, and the varied rhythm which belongs to the composer's method. The theme last quoted, by the way, follows *Count Raimon's* message of welcome to the Troubadour, and may be significant of his cordial reception. *Guillem* enters, attended by the subject shown in Ex. 1; the *Count* then addressing him in dignified strains—



powerfully contrasting with the agitation that marks the words of courtesy uttered in turn by his wife. An *ensemble* of welcome follows; all the resources of principals, chorus, and orchestra being brought to bear upon the subject sung by *Raimon* (Ex. 4). This is an effective example of massive writing. *Guillem's* answering solo, lightly built, courtly and graceful, presents no point for special remark save the recurrence again and again of a short phrase—

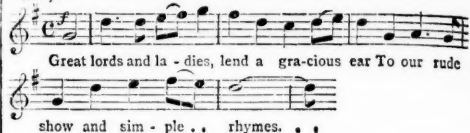


which should be noted. As *Guillem* retires for "repose and comfort," he is accompanied by his theme (Ex. 1), which is also heard in the dialogue of the two Counts. Here the composer happily contrasts *Robert's* unconcern with *Raimon's* anxiety. "I opine that they met before this," observes the husband. The friend answers—



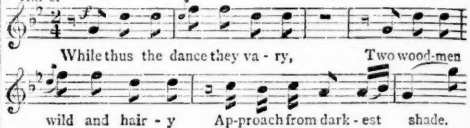
Both in this dialogue, and that which follows for *Margarida* and *Azalais*, the composer has more nearly approached recitative proper than in his previous work—wisely, because strain upon attention thus becomes gratefully relaxed. Throughout the Masque music Mr. Mackenzie successfully aims at rustic simplicity and an old-fashioned quaintness. Take this vocal passage as an example—

Ex. 7.



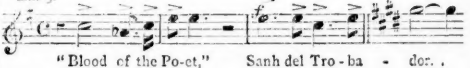
There is an engaging waltz in the same antiquated style, carried on into a solo and chorus with excellent effect. Vocal music, it may be added, plays a chief part in the Masque; that of the Peasant who speaks in Ex. 7, and acts as manager of the show, being exceedingly happy. Here is an archaic utterance—

Ex. 8.



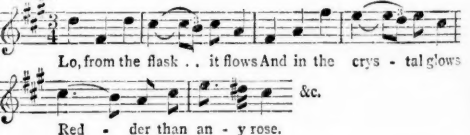
Mention should also be made of a cheery vintage duet with chorus; but, indeed, Mr. Mackenzie has entered so fully into the spirit of the quaint level that terms like "excellent" and "most appropriate" may be applied to the entire result, in view of which it is easy to forgive a long halt in the development of the plot. Let it be noted, before dismissing this incidental matter, that the Peasant, referring to the wine, "*Sanh del Trobadour*," utters its name thus—

Ex. 9.



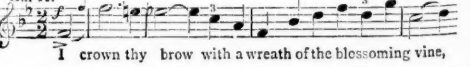
We shall meet with this phrase again—it occurs, indeed, in the very next solo, when *Azalais* sings "let him prove withal that the 'Blood of the Poet' runs in his veins." The re-entry of *Guillem* is attended by the phrase conspicuous in his first solo (Ex. 5), now greatly emphasised and followed by the Troubadour's song, "The sunrays shine," with which the *Finale* of the act begins. This song takes verse form, the melody being repeated to different words, while the phrases are more regularly constructed and carefully balanced than is sometimes the case in the composer's works. A typical strain, and the one most largely used, runs thus—

Ex. 10.



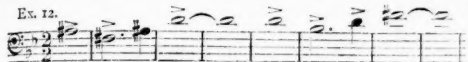
As *Guillem* sings to his lute, the accompaniment is chiefly in *arpeggio*, and of a light character, but the air lacks nothing of the vigour born of passion. Now and then the chorus break in, with rich effect, but without disturbing the flow of the song, while the entire piece is marked by the free harmonic treatment which belongs to Mr. Mackenzie's method. The act ends with another *ensemble*, based upon the melody to which *Margarida* crowns her guest with vine-leaves—

Ex. 11.



Over all this falls a sinister shadow when, as *Count Robert* exclaims, "Behold, a mystery!" and *Raimon*

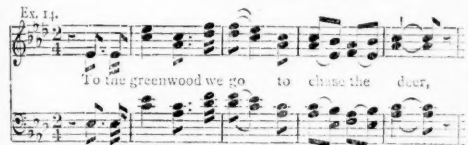
answers, "Which I shall fathom," the orchestra gives out the "Blood of the Poet" phrase—



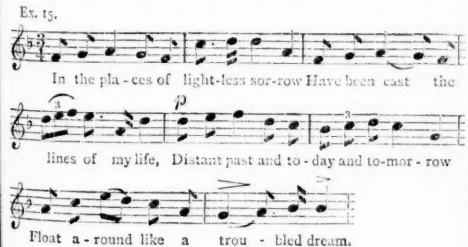
Act II. The reading, and brief dialogue between *Guillem* and *Margarida*, with which this act begins, are chiefly carried on in a style approximating to recitative, and the main musical interest belongs to the orchestra. Here we have a fluent and interesting melody (*Andante tranquillo*), with the subjoined as its chief feature—



The playful solo of *Azalais*, "Sister, what ails thee?" and her answer to *Raimon's* question, "Who speaks of poet's wife?" we pass to reach the hunting chorus, "To the greenwood we go." In this case the composer permits himself to be conventional, and thoroughly popular—nor without excellent reason, since measured accent and definite phrasing come well after the comparative vagueness, in these respects, of the preceding dialogues. The style of the hunting song will be recognised at a glance—



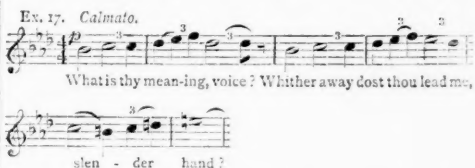
Very different matter is presented in *Margarida's* soliloquy after the hunt has departed. This takes *scena* form, with a short recitative, and a *Lento* and *Allegro*, answering respectively to cavatina and cabaletta. The *Lento* is a movement of intense sadness, freely constructed as to its melody, which, however, is in some parts beautiful and expressive, and not devoid of the form which brings back the principal theme. Such a theme as this, let us add, is welcome to come back—



The accompaniment, rich in colour and changeable harmony, adds much to the effect. Passing to the *Allegro agitato*, we find it ushered in by an orchestral passage—



which will reappear, and may be expressive of *Margarida's* fateful passion. The movement, twice interrupted by incidents of the hunt, is declamatory in character, and of strenuous utterance. One passage cannot be passed over—



because these phrases are used (and an answer given to the question) when *Margarida* exclaims, after drinking the blood of her lover, "No meat nor earthly drink shall touch these lips," &c. A repetition of the hunting chorus brings us to the scene of the attempted assassination. We hear the Troubadour's representative subject (Ex. 1), as he joins his deadly foe in the glade, and there are several points of thematic (orchestral) interest in the dialogue which ensues. It may be that the orchestra is too busy here; distracting attention from a verbal contest in which every word has importance. At the close of the dialogue, and as *Raimon* is about to give the death-signal, the orchestra introduces the sinister phrase last quoted. This strikes us as a happy touch, as does the change to courtly gaiety when the ladies intervene and *Raimon* dissembles. What contrast to murderous intent could be greater than this?—



The same strain serves when, a little later, *Azalais* makes the sacrifice of truth which, for a time, postpones the *dénouement*. A trio opens the *Finale* of the act; *Margarida*, *Azalais*, and *Guillem* giving distinctive utterance, through clever part-writing, to their individual emotions, the number being carried on by the joyous music to which the hunting train prepares for the journey to Castle Liët. *Raimon*, dissembling more than ever, sings a rollicking song, anticipating the pleasures to come, and his people take up the strain in a capital and most animated chorus. Mark how lightly it moves—

EX. 19.

Where the maze of the dance will glad-
- ly re-ceive us.

After the stage is cleared, a fragment of the hunting chorus brings down the curtain amid gloomy forebodings. The words sung are "Swifter than horses and hounds is death."

Act III. This act begins with the balcony and garden duet of *Guillem* and *Margarida*, introduced by an orchestral Prelude (*Allegro giovane*), intended to suggest the festive proceedings within *Count Robert's* castle. This is straightforward writing of an obvious and appropriate character. The Countess's mournful soliloquy on the balcony is preceded by the *motif* of her passion (Ex. 16), and attended by various fragments of themes, significant to those who may remember and recognise them. A like method of reminiscence is pursued in the following dialogue of the lovers. When, for example, *Guillem* explains *Azalais's* generous deception, we have the theme of the *Tempo di menuetto* to which her words were sung, and so on. Otherwise, there are no musical features that can be dwelt upon advantageously here. Greater interest arises in the love duet of the now reconciled pair. This begins with an *Allegro*, having an energetic chief subject—

EX. 20. GUILLEM.

Thro' the dan-gers sur-round-ing our path... in
threat-en-ing ar-ray, Thro' doubt and thro' fear..

and carried on, for the first part, by the voices in alternation, with the composer's studied irregularity of phrase and freedom of rhythmic device. The duet, however, is in customary form. Thus it has episodes—one given out in completeness by the orchestra—

EX. 21.

and another first stated by the tenor—

EX. 22. GUILLEM.

We ask not whi-ther, we.. fol-low its
po-tent be-hest, We hast-en, we come,

after which the leading theme comes back, followed by a strenuous and passionate *Coda*. The duet is richly accompanied throughout, with all the free play of harmony to be expected from this composer. As *Count Robert* and his departing guests emerge from the Castle we hear passages from the festal Prelude, while light and cheerful conversation, interspersed with bursts of laughter, has been used by Mr. Mackenzie to relieve the intense earnestness so far characteristic of the act. The duet then resumes with *Margarida's* complaint that her name is in men's mouths, and *Guillem's* self-reproach for that his song (in Act I.) had betrayed her. The Countess consoles her lover, and as she does so we

hear the theme of the song in charming accompaniment. This episode ended, another love duet begins, in which *Night* is called upon to hide them from prying eyes. Here the music (*Larghetto soave*) becomes an expression of extreme tenderness and abandonment to the influences of the situation. To this end the vocal phrases are more regularly constructed, more diatonic in character, and attended by a more natural flow of rich harmonies. An idea of the theme may be gathered from the subjoined—

EX. 23. GUILLEM.

Night, within the ample folds of thy darkness Hide us
and from this, which may be called a second theme—

EX. 24. MARGARIDA.

From thy bo-som we sprang, To thine arms we re-turn.

When the voices cease the subject of the Troubadour's song, and that shown in Ex. 23 above, follow, in order of mention, with powerful suggestiveness. Morning breaks, and *Azalais*, who has kept watch over the lovers (a convenient Provençal fashion, it seems), proceeds to warn them in a song—one of those irregular effusions which indicate a local character, and are, at any rate, characteristic. It is in verse form, with a *refrain* on the words "Ah me! the dawn, it comes too soon." Thus the number begins—

EX. 25. AZALAIS.

Beneath a hawthorn on the bloom-ing lawn, A la-dy
to her side... her friend had drawn,

A short passage in 12-8—

EX. 26. calando.

Un-till the watch-er saw the ear-ly dawn,
precedes the refrain, which first takes its principal form, as below—

EX. 27. a piacere. a tempo.

Ah... me! the dawn, the dawn, the dawn, it
comes too soon, ..

The opera contains no more engaging number than this. When *Azalais* concludes, the lovers rouse themselves with the theme of the refrain upon their lips, and separate as a very brief trio runs its course. The morning advances; trumpeters summon the people to sports prepared by *Count Robert* in honour of his guests; the stage fills, and the revels begin. Much light and pleasant music attends the preliminary ceremonies, and the "Jeu de Paume" (a species of tennis) is accompanied by a chorus (*tempo di valse*) in which is told the story of an old king who had a young wife and a handsome page. The music here is exceedingly quaint and pretty. Take, as favourite examples, the leading orchestral theme—

EX. 28.

and the opening bars for the voices—

Ex. 29.

To play at ball one ear - ly dawn The
Queen came to a gar - den fair. Ey -
a, Ey a, Ey a, &c.

In this attractive manner the chorus runs on to its end, beyond which the orchestral *tempo di valse* continues as an accompaniment to the dialogue wherein Raimon directs the anger of Robert upon Guillem. When the conversation turns upon the Poet, his theme (Ex. 1) is heard in the orchestra. Presently he himself enters, and is insulted by Count Robert, but before they fight they sing—as do the combatants in "Faust" and "Les Huguenots." The piece is a trio for Guillem, Raimon, and Robert, opened by the Troubadour alone, thus—

Ex. 30. GUILLEM.

What-ev - er the end of our strife, The
star of my love . . . is stead-fast on high,

and worked at some length and with considerable elaboration. Many may think that the elaboration is too great for a situation demanding something "short, sharp, and decisive," but passages of exceptional vigour tend to disarm the criticism. Here is one—

Ex. 31. f.

One is - sue is o - pen be - tween . . . us, It
lies, it lies with the sword.

When the trio ends, the Act hurries to a close with crossed swords and Margarida's fateful declaration, declaimed to the theme (Ex. 17) originally associated with the words "What is thy meaning, voice? Whither away dost thou lead me?"

Act IV. The last Act is introduced by a brief orchestral Prelude, partly founded on the theme (Ex. 16) which we have associated with Margarida's passion. Following this comes a trio for the Countess, her sister, and the Troubadour, having the subjoined as its leading theme—

Ex. 32.

Fare - well! a - las! a voice with - in my heart Fore-tells
it is for ev - er, for ev - er we must part, Farewell.

and presenting a contrast between the part of cheerful, hopeful Azalais and those of the desponding lovers. To the motif of her passion Margarida begs that Guillem will let her hear his voice as he goes away. He disappears from the balcony, and the strains of his song in Act I. become fainter and fainter in the distance. Raimon enters to light and flippant music, as becomes the mock geniality in which he indulges. The board is spread, and as the three sit down the orchestra has merry music—

Ex. 33.

to which the Count rallies the ladies upon their
abstraction; sardonically pledges the absent poet,
and offers to sing a "posy." The drinking song
which follows is one of the successes of the opera.
Thus it begins—

Ex. 34.

Pour forth no - ble wine, pour forth, pour . . .
forth, As breaker of grief thou art known, thou art known.

The second verse is an episode, *più tranquillo*—

Ex. 35.

For I drink . . . to a friend who is gone . . . and my
thoughts are hea - vy with-al . . .

but the third brings back the principal melody which now, however, is for some time but one part in a trio, the two others being supplied by the alarmed ladies as they question themselves concerning the sinister significance of Raimon's words. The combination is highly effective—

Ex. 36.

Oh! that my spi - rit could find
MARGARIDA.
AZALAIS. OH! that the night, the night were
RAIMON.
Pour forth no - ble wine, pour forth . . .
rest.
past. Oh! that the . . .
pour . . . forth, As breaker of grief thou art

When Raimon receives the signal that Guillem has been done to death, he boisterously calls for the better wine, "Sanh del trobador," and to more light

and flippant music (ghastly contrast) the blood-red liquid is brought; while, to make the mockery complete, the theme (Ex. 10) of *Guillem's* song, "Lo, from the flask it flows" (Act I.), is heard in the orchestra as the Count sings—

EX. 37. RAIMON.
espress.

p See in the flask it flows Red-der than an-y rose,

Margarida takes the glass, and begins her final scene—

EX. 38. MARGARIDA.
Andante.

I . . drink . . to an ab-sent friend, . . To a
friend most leal . . and true. . .

The short *Andante* thus opened is followed by a *Lento*, commencing with a phrase heard in the orchestral Introduction, Ex. 2 (a)—

EX. 39. *declamato.*

I drink, and on the gob-let's ground ap-pears

and now largely used in accompaniment. Great intensity, emphasised by all the composer's distinctive art, marks this slow movement; reaching its climax in the last phrase, and greatly contrasting with the soothing music of alarmed *Azalais*—

EX. 40. AZALAIS.

Lis-ten, dear sis-ter, fol-low me, con-
ceal, . . conceal What but too loud-ly speaks of your

At the suggestion of concealment, *Margarida's* passion breaks loose again. Once more the ominous theme (Ex. 39) appears, and with it a melody, Ex. 2 (b), which is its close companion in the orchestral Introduction—

EX. 41. MARGARIDA.

Drag-ging my love, . . my high-est sa-cred love.

The *Andante* (Ex. 38) presently resumes, on the words "Farewell to the days that pass," and is followed by the draining of the glass, which *Margarida* dashes to pieces on the floor. At that moment a curtain is drawn back, and huntsmen, singing their chorus (Ex. 14), bear in a cloak-covered bier. *Raimon* triumphantly throws back the covering, and we hear the Blood of the Poet *motif* in this connection—

EX. 42. RAIMON.

Whose blood to-night in guise of wine serv'd at our feast,

followed by the Poet's theme (Ex. 1) in orchestral unison. *Margarida's* last words are sung to the theme (Ex. 17) through which she asked the question of her lover, "Whither away dost thou lead me?"

EX. 43. *Lento.*
MARGARIDA.

No meat nor earth-ly drink . . shall touch these
lips, nor take . . from them the sweet-ness which the
blood of Guillem there has left. . .

She flings herself from the window, and the curtain falls on the tragedy.

ANTON BRUCKNER.

READERS of German musical papers will have noticed that during the last few months their columns have teemed with biographical and critical notices of the composer whose name heads this article, and who, on all sides, has been heralded by them as presenting the rare phenomenon of a man who, after the attainment of his sixtieth year, has suddenly burst upon the world with his Seventh Symphony, and wherever it has been performed has been at once recognised as a composer of extraordinary genius and acquirements. In England the name of Anton Bruckner, which is not to be found in any biographical musical dictionary, either English or Foreign, that we have been able to consult, will probably only be familiar to a few from the fact that on the occasion of the opening of the Royal Albert Hall, in 1871, he was one of a number of foreign organists who, by invitation, repaired to this country with the view of exhibiting their skill upon the newly erected organ of the Royal Albert Hall and that of the Crystal Palace. As a performance of Herr Bruckner's Seventh Symphony, which has created so great a stir of late in musical Germany, is promised at a forthcoming Richter Concert, the name of this composer, if his Symphony meets with the same reception that it has had elsewhere, will be in everyone's mouth. We propose therefore to advance a few particulars of his artistic career, so far as we have been enabled to cull them from German papers which we have at hand, and from other sources.

Anton Bruckner was born on the 4th of September, 1824, at Ansfelden, in Upper Austria. At nine years of age he received his first music lessons from his father, a simple village schoolmaster. But these did not last long, for when he was scarcely twelve years old his father died, leaving his family in extreme poverty. Thanks to the kindness of the Prelate of St. Florian's, a provision was at once made for the boy by admitting him to a choral scholarship in that pious foundation. Here he was systematically instructed in pianoforte and violin playing by one Gruber, a pupil of the famous Schuppanzigh, and in thorough-bass by Bogner. At seventeen, after having gone through a course of instruction in harmony, under Dürnberger, at Linz, he received his first appointment as assistant teacher at a school at Windhag, near Freistadt. But as the salary attached to this only amounted to two florins a month (!), in order to escape starvation he was obliged to eke it out by fiddling dance-music at peasant weddings and other *fêtes*, at the rate of about sixpence a night. After spending some time here and at Kronsdorf, he returned, in 1845, to St. Florian, as teacher and sub-organist. By this time he had made himself thoroughly familiar with Marpurg's "Thorough-bass," and Bach's "Forty-eight Preludes and Fugues," and now set to work to compose on his own account, the immediate result being several Masses, Psalms, and a Requiem.

In 1851 he succeeded to the post of principal organist of St. Florian's, which brought him in an annual stipend of eighty florins, in addition to the thirty-six florins which he still received as teacher. This accession of fortune enabled him to make several visits to Vienna, with the view of making himself known to the Court Bandmasters, Assmeyer and Preyer, but more especially to the celebrated theorist, S. Sechter. To Assmeyer's surprise he worked out a theme which he gave him as a double Fugue. Still more astonishing was the success with which he improvised an Introduction and Fugue, on subsequently competing for the organistship of the Cathedral at Linz—a post which, after this proof of his skill, was readily awarded to him. Of this occasion it is told that the music-teacher Lanz was so overcome that, while Bruckner was playing, he embraced him from behind and called out "Du bist der Tod Aller" ("You kill us all!").

From 1855 to 1861 he continued his studies under Sechter, and after having mastered all the mysteries of triple and quadruple counterpoint, received a certificate of proficiency from the Vienna Conservatory on passing an examination to the extreme satisfaction of the examiners, Sechter, Herbeck, Dessoff, Hellmesberger, and other professors. One would have thought that now, at the age of thirty-seven, he would have tried to turn his compositions to some tangible account; but no! for several years he still continued to increase his technical knowledge by constantly working out the most difficult contrapuntal problems. It was not, therefore, till 1864 that he came forward with his First Symphony, which, with a very inadequate orchestra, was performed for the first time at Linz. In 1867, with a view to his succeeding Sechter as Court Organist, Herbeck appointed him Professor of the Organ, Harmony, and Counterpoint at the Vienna Conservatory, a post which, together with that of Court Organist, he still holds. In 1869 he visited France, where, as a virtuoso of the organ, he secured a series of veritable triumphs, especially at Nancy and Paris. In 1871, as already stated, he came to England on a similar mission. Here it may be recalled that, on one occasion of his improvising at the Crystal Palace, he played in so inspired a manner, and was so carried away by his feelings, that the blowers were unable to supply the necessary amount of wind that he required.

Since Bruckner took up his residence in Vienna his life cannot be said to have been an eventful one. With the duties of Court Organist, and of a professorship at the Conservatory to fulfil, not to mention private pupils, he cannot have had much leisure time on his hands. But that he made the most of what he had, appears from the fact that he has found time to compose no less than seven Symphonies, a String Quartet, and a Te Deum. That, in the face of the absence of much encouragement, he continued to write, because he felt that he had something to say, and must give utterance to it, is evident from the fact that, when he had finished a composition, like Schubert, he put it aside and took no pains to get it either performed or published, but started at once on a fresh one. Still, during his twenty years' residence in Vienna, some of his works have occasionally been brought to a hearing there. His Second Symphony (in C minor) was heard, for the first time, at a Concert which he himself organised for the closing of the Vienna Exhibition of 1873. Herbeck, however, was the first to befriend him, and at his instigation his Symphonies, No. 2, in C minor, and No. 3, in D minor—the latter dedicated to Wagner—were brought to a hearing at Vienna in 1876 and the following year. Thus from time to time he came occasionally before the public and his

brother artists of Vienna, but, like the proverbial prophet, who "is not without honour save in his own country," he does not seem to have made his mark there as a composer until quite recently. To insure recognition at home, as a composer, it was necessary, as so often happens, that he should first acquire a reputation abroad. The first step towards this was accorded him by the eminent Leipzig conductor, Arthur Nikisch, who introduced his Seventh Symphony at a Concert given at Leipzig, in aid of the Wagner Memorial Fund, on the 30th of December, 1884. This first step taken, performances of the work followed in quick succession at Munich, Carlsruhe, Cologne, Hamburg, Graz, and lastly at Vienna, where, in the course of the last few months, both his Seventh Symphony and his Te Deum have been brought to a hearing under the direction of Dr. Hans Richter.

Friendly critics have claimed Bruckner as the natural and legitimate outcome of Beethoven and Wagner. Be this as it may, it is certain that he came under the influence of Wagner at an early period of his career, the turning point of which seems to have been reached with the first performance of "Tristan und Isolde" (Munich, 1865), at which he was present. Listening to this stupendous work opened his eyes to the hitherto undreamt-of possibilities in the realms of melody, harmony, technical development, and instrumentation, which Wagner has therein revealed. Undismayed at this, as so many would-be composers have been, and in consequence have given up composing altogether, he, on the contrary, only felt encouraged, and under the conviction that a new world was opened to him set to work with redoubled energy to explore it. The first result of this was his Second Symphony, the composition of which dates from about this period. Having made the personal acquaintance of Wagner on the occasion of the first "Tristan" performance, and feeling himself mysteriously drawn towards the master, on his return to Linz he wrote to Wagner and begged him to let him have an excerpt from "Die Meistersinger" for performance by the Liedertafel which he conducted. Wagner sent him the closing chorus, which was thus brought to a first hearing under Bruckner's direction long before the publication and the performance of the opera in its entirety.

His Second Symphony was soon followed by a third (in D minor). This completed, his greatest desire now was to submit the two to Wagner. Accordingly, after permission had been asked and obtained, he started off for Bayreuth, taking his scores with him. This was in 1873, when Wagner was just putting the finishing touches to his "Ring des Nibelungs." Though over-busy with this and the preparations for its production in 1876, he received Bruckner in a most cordial manner, and, after going through his scores with him, and expressing both pleasure and surprise, accepted the dedication of his Third Symphony. Wagner never forgot him. On meeting him in Vienna, at the railway station, in 1875, and not being able to get near him for the crush, he greeted him from afar by calling out to him at the top of his voice: "Let us hear the Symphony!" Spying him out at a rehearsal of the "Ring," at Bayreuth, in the following year, he exclaimed, in the hearing of many present: "My friend is here, we will perform the Symphony." And only a few months before his death, Wagner encouraged him with the words: "Be assured, dear Bruckner, that I myself will perform all your Symphonies." Though Wagner did not live to fulfil this promise, Bruckner may still be said to be indebted to him to some extent for his friendly protection; for this the Wagner party, doubtless

regarding their beloved master's words in the light of a sacred trust, have now extended to his disciple.

As only four of Bruckner's larger works—viz., his Symphonies, Nos. 3 and 7, his *Te Deum*, and a String Quintet—have as yet been published, it is impossible to speak of his compositions generally, except on hearsay. In preference to this, therefore, we confine ourselves to furnishing a few particulars of those of his works, the scores of which lie before us—viz., the Symphony, No. 7, in E, and the *Te Deum*. But preparatory to this it may be remarked that in the very early days of the "Richter" Concerts, Hans Richter brought the score of Bruckner's "Wagner" Symphony with him to London, with the view of performing the Scherzo therefrom—an intention which, however, was not realised. An opportunity was then accorded the present writer of cursorily examining the score of this Symphony, but all that at the present date he can recall respecting it is the fact that in outward appearance it was a work of gigantic proportions.

Schumann has remarked in one of his essays that every composer's mode of notation has quite a different aspect upon paper. In another place he has asserted that Berlioz's scores must be *heard* as well as read, before their effect can be realised even by the most skillful score-reader. Both these remarks are eminently applicable to Bruckner's Symphony in E. A hasty glance at the score is sufficient to prove at once that we are in the presence of a composer who has something important to say, and has his own peculiar mode of expressing himself. But so polyphonic is it in its structure, and so important and independent a part is assigned to the wind instruments, that, without further study than we have been able to give to it, it would be rash to predict how it will come out in performance. In regard to the predominance of the wind instruments, it may, however, be said that in its external aspect it more nearly resembles the score of "Die Meistersinger" than any other which we can call to mind. Of the work generally it may be said that, though it conforms to the usual four-movement symphonic plan, it is laid out on a grand scale. Bruckner requires a large canvas for his picture, a goodly stock of brushes for the delineation of his subjects, both in mass and in detail, and a pallet furnished with the most vivid and brilliant colours. To drop metaphor, it may be said that his themes are of a strikingly bold and impressive character, and that both contrapuntally and orchestrally they are treated with consummate skill and effect. A strong family likeness exists between the first and last movements, a modification of the first subject of the former forming the principal basis of the latter, and thus serving to impart a sense of unity to the entire work. The Scherzo will probably be the most readily accepted of the four movements, but the Adagio is undoubtedly the most important. This was written soon after Wagner's death, avowedly as an Elegy in memory of the great master, and a most elevating and impressive Elegy it certainly is. Overwhelmed with grief at the death of his friend, Bruckner has here interpolated a motive from his *Te Deum*, which is therein associated with the words: "Non confundar in æternum," and thus comes very appropriately as a prayer both for the deceased master and for his survivors. No less proper and appropriate is the manner in which, whether consciously or unconsciously, Bruckner has here introduced reminiscences of some of Wagner's themes—not by actually borrowing them, but by reproducing the sentiment of some of those with which the hero *Siegfried* is closely connected. On this account he has been rated by some of his critics for plagiarising Wagner. Against this it may be

said, that the would-be composer who obstinately refuses to profit by Wagner's teaching is as much to be condemned as he who slavishly sets to work to copy him. Beethoven did not disdain to learn from Haydn and Mozart; Wagner accomplished the feat of leading the full stream of Beethoven's symphonic music into the dramatic channel; why then should not Bruckner or any other composer take a leaf out of Wagner's book, and reverse the process by infusing the dramatic element and sentiment of Wagner's music and its glowing instrumentation into symphonic work? The world would be the richer; for though there may be some truth in the saying that, like the poet, the composer is "born not made," he is after all but the product of many others, with the addition of something else on his own account.

The orchestration of the Symphony is laid out on an extraordinarily grand scale, three trumpets, with three trombones and bass tuba, being employed in each movement, in addition to the usual complement of strings and wind. The Adagio and *Finale* are further complemented by three tubas and a contra-bass tuba. We have not space to speak in detail of Bruckner's mode of working, but one or two points should not be passed over. His favourite contrapuntal device seems to be that of inverting his themes *per moto contrario*—a scholastic mode of procedure, which is productive of new results in thematic development, but is not one to be easily followed by the listener. Of drums he seems to have a holy horror, for he hardly ever uses them in rhythmical or melodic passages, but tuning his low F drum down to E (or *up* to E if an E flat drum be used), almost exclusively confines them to "rolls" in "pedal-points."

The *Te Deum*, which is laid out for chorus, a quartet of soloists, organ *ad libitum*, and orchestra, by its greater simplicity and rugged grandeur contrasts strongly with the elaborateness of the Symphony. It might be defined as consisting of six distinct movements or sections, which, without any break in the continuity, are together fused into one organic whole. Essentially a choral work, solos, properly so called, are entirely dispensed with, and the quartet of principals are only employed at rare intervals in short incidental solo and concerted passages. The orchestra too, for the most part, is used purely as one of accompaniment in support of the voices, and seldom claims the eloquence for itself. By maintaining, for the most part, a diatonic tonality in the purely choral portions of the work, by unison singing, by the admission of so-called ecclesiastical progressions, by the use of triads without their thirds, and by keeping the distinction between praise and prayer well in view, Bruckner has produced a work of an eminently religious character, and one for which the epithet "sublime" does not seem too strong. From what we have said, it will be apparent that this setting of the *Te Deum* is specially adapted for performance on a festival scale, and in such a wide area as that of the Crystal Palace or Royal Albert Hall. We hope, therefore, that it will not be long before the *Te Deum*, as well as the Symphony, is brought to a hearing in England.

THE FAUST LEGEND, AND ITS MUSICAL TREATMENT BY COMPOSERS

By F. CORDER.

VI.

26. CONCERNING the excellent dramatic version of "Faust," produced by the late Mr. Phelps at Drury Lane, in 1864, we have to remark that the incidental music compares favourably with that of the Lyceum

play now running. The Overture was that of Spohr (also played at Mr. Irving's theatre), and amongst the incidental music we remember to have heard the Drinking song, and Church interlude from Spohr's opera, besides large selections from Mendelssohn's "First Walpurgis Night," for the Brocken scene (the appropriateness of which, however, may be questioned); and last, but by no means least, the lovely air of Bishop from Soane's "Faustus," which was converted into an angel's chorus, sung at the death of *Marguerite*. This simple and touching tune (quoted in our third paper), was caught up and retained by all who heard it, and when we discovered it recently in its original place, it was like meeting a near and dear friend unexpectedly in a distant part of the world.

28. "A Faust Overture." By Richard Wagner.

This work was composed at Paris, in 1839, but was re-written during Wagner's exile at Zurich, in 1855. We seem to gather from the title and the lines from Goethe, prefacing the score, that it is intended less as an Overture to the drama of "Faust" than as a musical portrayal of feeling—that feeling of bitterness and disappointment, such as *Faust* is described as experiencing, and such as Wagner himself was actually suffering at this period. The lines alluded to are those in the fourth scene, beginning "Der Gott, der mir im Busen wohnt," and may be translated thus:—

The Spirit reigning in this breast,
O'er all my might supreme doth tower;
But though the soul obeys its host,
O'er outer worlds it has no power.
So doth existence but a burden bring;
Life seems a curse, and death a welcome thing.

From this it naturally follows that the work in question is of a very gloomy and sombre character, so much so indeed as to militate strongly against its popularity. Otherwise it is a clear and readily comprehensible Overture in ordinary form, the subject-matter being, as usual, with Wagner, of undeniable force and dignity, though perhaps deficient in quantity. The first subject, after forming the material for a very weird, slow introduction, appears in the *Alllegro* in this form:—

No. 25.



The melancholy character conveyed by this rise and fall of an octave is very striking, and Wagner of course has been careful to turn it to the best advantage. A still more yearning expression is given by the use—in the second subject—of a pregnant phrase, which the composer afterwards turned to such good account in "Tristan und Isolde"—

No. 26.



The "Faust" Overture has been played several times at the Crystal Palace and the early series of Richter Concerts; but during the last four or five years has been quite laid by. It is certainly a work worthy of its composer, yet it does not show him at his best. But a cry of despair is not a pleasing thing to the public.

29. "A Faust Symphony." Three Character Pictures. By Franz Liszt.

If we were asked to point out Liszt's most thoroughly characteristic and original work, we should certainly select the Faust Symphony. Here are to be seen the composer's peculiar principles of musical construction in their fullest development; here are some of his best ideas and his finest instrumentation; and here also—for those who like to search them out—are all his faults, or what, from the critical standpoint of the present time, appear such. The work is dedicated to Hector Berlioz, and is of absolutely unique design. It consists of three separate portions—movements hardly seems the correct term, as each in itself embraces several different movements—of which the first endeavours to portray the character of *Faust* by means of certain well-chosen themes worked out on the same plan as that of the composer's other symphonic works and his Sonata for Pianoforte. The second section individualises *Margaret* in the same manner, but in addition to its own thematic material this piece also treats much of the previous matter, beautifying and idealising it however; in fact, giving us *Faust's* character as seen by the pure mind of *Gretchen*. In the third picture the same principle is carried still further. *Mephistopheles*, the spirit of Negation, like our Nihilists and Socialists, can only destroy and vilify whatever already exists; consequently we have here no new themes at all, only those of the two previous movements distorted and turned to mockery. A tolerably clear notion of the way in which this ingenious idea is carried out may be gathered from an inspection of the following three versions of the *Faust* motive, as it appears in the three several sections—

No. 27a. *Alllegro agitato*.



No. 27b. *Severe, con amore*.



No. 27c. *Allegro vivace.*

As regards absolute beauty of material, the second portion of the work, which depicts *Margaret*, is far superior to the rest. One place in this illustrates the plucking of the flower by the loving maiden, and a simple reiterated phrase to the rhythm of the words "He loves me—he loves me not"—



is repeated till, after a timid hesitation as the last petal is about to be plucked, a sudden and beautiful transition into A flat announces *Margaret's* exultation at the favourable augury. The effect of this episode is most striking. Owing partly to the excessive length of the work, and partly to its peculiar plan of construction, the last movement is always found tedious in performance. Its leading features are, firstly a most extraordinary fugue on the principal themes of the work, and secondly a concluding part, or coda, which is a setting for tenor solo and male chorus of the Chorus Mysticus, founded on a phrase of the *Margaret* motive. The composer has supplied an alternative version for use when a chorus is not available, but this deprives the work of its climax, and enfeebls the whole last movement. Liszt's *Faust* Symphony claims the very highest rank as an Art-work, and what the critic regards as faults are just those points in which Liszt differs from all other composers—namely, the strained and laboured character and lack of homogeneity consequent on the perpetual change of key and rhythm. This conveys the impression that the composer has no settled plan for his work, which is by no means the case. In the time (if it ever arrive) when Liszt's style of composition shall be generally accepted, this work will certainly be regarded as its creator's masterpiece; at present it is decidedly "caviare to the general."

30. "Faust (after Goethe). Musical poem in two parts for Pianoforte." By Joseph Gregoir.

Of this composer we confess to knowing little beyond his name. Of his works, if they at all resemble his "Faust," we certainly desire to know nothing at all. This queer composition, or series of compositions, only deserves notice for its ludicrousness, consisting, as it does, of twelve *morceaux*, which for pretentiousness and utter feebleness it would be hard to surpass. In justice to the composer we must give the table of contents to show what the work is intended to portray.

No. 1. Night. (*Faust* meditates. He is buried in gloomy fancies which overpower him, and he summons the infernal powers to his aid. The sound of bells announces the festival of Easter, which the angels celebrate on high.)

No. 2. Promenaders leaving the town. Peasants dancing and singing.

No. 3. Soldiers' chorus.

No. 4. Vision.

No. 5. *Margaret's* song.

No. 6. Ecstasy!

No. 7. "... He loves me!"

No. 8. Love.

No. 9. Dies iræ. (The wrath of Heaven falls upon thee; the trumpets sound, the tombs are shaken, and the ashes of thy body, reanimated by flames, tremble with terror.)

Part II.

No. 10. The Sabbath. Introduction and Witches' dance.

No. 11. Dance of Spirits. In the midst of their revel Hell yawns, and the demons drag *Faust* into the abyss, disputing over their prey.

No. 12. Apotheosis.

In Nos. 1, 9, and 11 we cannot discover the least attempt on the part of the composer to carry out his programme, the latter number, for instance, being quite a commonplace galop with quite a conventional ending. It would be too bad to take leave of this work without quoting the editorial preface to the score. Translation would spoil it, so here it is in the original—

"L'œuvre que nous publions aujourd'hui a été exécutée pour la première fois à Anvers le 27 Janvier, 1847.

"Le poème de Goethe a tenté grand nombre de musiciens, depuis Spohr jusqu'à Gounod.

"Avant Gounod, d'autres Compositeurs, Berlioz, Schumann, Liszt, ont fait de la musique sur le même thème.

"La critique jalouse pourrait accuser un jeune auteur au début de sa carrière de s'être lancé sur les traces d'aussi grands noms.

"Heureusement pour M. Joseph Gregoir les dates sont là! à l'époque où il produisit son *Faust* il ne connaissait absolument rien de la musique de ceux qui avant lui avaient écrit sur la donnée épique de Goethe.

"Comme Berlioz en même temps que lui; comme Liszt et Schumann; comme Gounod après lui M. Joseph Gregoir a été séduit par le sujet dramatique de *Faust* et il s'est abandonné à ses propres inspirations.

"Sa partition restée inédite, est une des meilleures productions de l'école Belge, et c'est à ce titre que nous la livrons aux juges des amis de l'art."

We willingly acquit Monsieur Gregoir of the charge of following in the steps of either Berlioz, Liszt, or Schumann, or any other composer of merit who ever existed, but we are sorry to hear that his work is "one of the best productions of the Belgian school." It is to be hoped the statement is a mere publisher's puff.

31. "Faust; Musical Portrait for Orchestra." By Anton Rubinstein.

This seems an utterly unknown work, though the score is published, no performance having been given of it in either Germany or England, so far as we can find. It covers somewhat the same ground as Wagner's *Overture*, being of a restless and gloomy character, and having apparently been penned in a moment of disgust with the world. It is numbered Opus 68, and dedicated to Niels Gade, but is not a very satisfactory production, either from a technical or æsthetic point of view. It commences with a vague and sombre introduction, *Molto Adagio*, incessant repetitions of the phrase marked (a) in the following quotation forming the groundwork. This leads into the *Allegro assai*, which is the main portion of the work. The initial subject is as follows—



This is soon followed by a second subject of broader rhythm in B flat—



the harmony, or rather part-writing, of which is by no means irreproachable; and presently comes a *Tutti*, again in D minor—



We then return to the first subject, which is worked out at great length. Next follow some chords on the wind forming a sort of choral, while the violas persistently reiterate the phrase (a), continuing it against a recitative passage for bassoon which follows. After this the second subject is worked awhile in the keys of F minor and B flat minor. Then the phrase marked (b) in our last quotation appears on the cello, and is repeated for an immense while. Then breaks in a *Recitativo Moderato* for oboe, followed by the everlasting phrase (a), worked on the violas against an F sharp pedal. The whole of the first subject now reappears in *Tutti*, there is a pause, and then the vague introduction is repeated, bringing the work to a very pointless conclusion. The absence of comprehensible plan in this work is especially irritating, as we have no clue whatever as to the composer's intentions. It is to be presumed that he has founded his work upon Goethe's poem, but what portion or what particular sentiment he means it to illustrate we fail to discover. We should suggest one of the incomprehensible scenes of the second part. But then he calls it a Musical Portrait. What is there in *Faust's* character that can be portrayed by a worrying phrase in the violas that won't leave off? We give it up.

Having now reviewed our long list of compositions inspired by the grand old legend, we may say, in conclusion, that no other subject has ever evoked one tithe of the interest among musicians that "Faust" has done. The cause of this no doubt lies in the essentially lyrical genius of Goethe. It is, therefore, all the more curious that the great tragedy has only had one satisfactory set of incidental music written for it—that of Lassen. When the new Beethoven shall arise, he will therefore find at least one subject to hand which has not been thoroughly exhausted, and we look forward with interest to the thirty-third setting of "Faust."

THE GREAT COMPOSERS

BY JOSEPH BENNETT.

NO. XVIII.—SCHUBERT (continued from page 264).

ACCORDING to Kreissle, the year 1823 was, in a musical point of view, the most important of Schubert's life. We shall presently see how this statement is supported by facts, and must at once mark a good beginning in the production of the incidental music to "Rosamunde," a play written by Wilhelmine Christine Chezy, a woman whose self-confidence and ambition were far in excess of her talent, and who enjoys the remarkable and fortunately rare distinction of having worked mischief to two such composers as Weber and Schubert. For the one she wrote the feeble book of "Euryanthe," for the other the absurd drama already mentioned. Wilhelmine might easily have been the evil genius of half-a-dozen other musicians. She was always on the alert for chances of using her fatal pen, and spent her time roaming from city to city, impelled by an insatiate desire to figure before the world in a capacity for which Nature had indifferently equipped her. There does not appear to have been much method in her wanderings. For example, she went to Vienna in 1823 by the merest chance. Kreissle says:—"The odd and capricious lady had intended to leave Dresden, her last place of residence, and revisit the North; but, on setting off and feeling her pocket, she missed her Prussian passport; the Austrian one, however, was safe, and Helmina, looking on the incident as a warning of fate, ordered the coachman to go by way of Prague to Vienna." From the Austrian capital the authoress went to Baden, and there, at the instance of a young man named Kupelwieser, she perpetrated "Rosamunde," for which Schubert was to supply music, the whole to be performed in Vienna for the benefit of Fraulein Neumann, an actress of whom Kupelwieser was enamoured. The piece was to be brought out at the Theater an der Wien, a very unsuitable house because frequented by a public having no special taste for such things. "Rosamunde," therefore, stood doubly condemned before trial—condemned alike by its own defects, and by the incompetency of the tribunal. Schubert, nevertheless, put into the work some of his best music, both vocal and instrumental. Who among English amateurs does not know this now? Who has not revelled in the lovely romance, and the *entr'actes*, so diverse in character, yet so equally bearing the impress of genius? These things, and the companion pieces, are treasures for the sake of which we are almost willing to bless the eccentric Chezy, and accept her as part of the providential machinery which makes for good. When Kreissle wrote his biography of the composer he could only speak from hearsay of some of the music, then lying *perdu* in a dusty cupboard belonging to a connection of the Schubert family, Dr. Schneider, where it was discovered, in 1867, by George Grove and Arthur Sullivan. The story of the finding has been told by the first-named gentleman (see his Appendix to the English edition of Kreissle) in terms so graphic that we cannot resist quoting it here:—

"It was Thursday afternoon, and we proposed to leave on Saturday for Prague. We made a final call on Dr. Schneider to take leave and repeat our thanks, and also, as I now firmly believe, guided by a special instinct. The doctor was civilly itself; he again had recourse to the cupboard, and showed us some treasures which had escaped us before. I again turned the conversation to the 'Rosamunde' music; he believed that he had at one time possessed a copy or sketch of it all. Might I go into the cupboard and look for myself? Certainly, if I had no objection to

be smothered in dust. In I went, and after some search, during which my companion kept the doctor engaged in conversation, I found, at the bottom of the cupboard and in its farthest corner, a bundle of music books two feet high, carefully tied round, and black with the undisturbed dust of half a century. It was like the famous scene at the Monastery of Souriani on the Natron lakes, so well described by Mr. Curzon:—"Here is a box," exclaimed the two monks, who were nearly choked with the dust, "we have found a box and a heavy one too!" "A box!" shouted the blind abbot, who was standing in the outer darkness of the oil-cellar; "a box! where is it?" "Bring it out! Bring out the box! Heaven be praised! We have found a treasure! Lift up the box! Pull out the box! shouted the monks in various tones of voice." We were hardly less vociferous than the monks when we had dragged out the bundle into the light and found that it was actually neither more nor less than what we were in search of. Not Dr. Cureton, when he made his truly romantic discovery of the missing leaves of the Syriac Eusebius, could have been more glad or more grateful than I was at this moment. For there were the part books of the whole of the music in "Rosamunde," tied up after the second performance in December, 1823, and probably never disturbed since. Dr. Schneider must have been amused at our excitement; but let us hope that he recollected his own days of rapture; at any rate, he kindly overlooked it, and gave us permission to take away with us and copy what we wanted, and I now felt that my mission to Vienna had not been fruitless.

The Viennese of 1823 could little have dreamed that, forty-four years later, two strangers would come from an "unmusical country" beyond sea, and go into raptures over the discovery of works which they treated with indifference, and allowed to become—as to part at any rate—lost. A critic of the period was, however, good enough to bestow faint praise upon the composer, and say: "Herr Schubert shows originality in his compositions, but, unfortunately, 'bizarrerie' also. The young man is in a period of development; we hope that he will come out of it successfully. At present, he is too much applauded; for the future may he never complain of being too much recognised." These sapient remarks could ill have consoled Schubert for the fact that once more his labour was thrown away. The man had written so much, with so little apparent result, that the wonder is he did not throw down the pen in sheer despair. That he worked on and on is the best proof of entire possession by the spirit of his art. Only two representations of "Rosamunde" were given before the Viennese declared the work dull and tiresome. Its withdrawal immediately followed.

Garrulous Wilhelmine naturally had a plausible explanation of so decided a failure. She opined that, as Schubert had quarrelled with Weber (in the manner already stated) the partisans of the composer of "Der Freyschütz" took their revenge by wrecking "Rosamunde." For this charge there appears to be no more ground than for a further statement that a third performance would have reversed the earlier verdict. The authoress, however, did justice to Schubert. In her own inflated style she wrote: "A majestic flow of melody, reflecting and glorifying the poetry by the subtle intricacies of music, captivated the hearts of all who were present. It matters not that certain members of the public who, ever since autumn began, have been hunting stage wolves and leopards on the boards of 'an der Wien' lost their way in the labyrinths of 'Rosamunde,' it matters not that a party had secretly influenced the mass of the listeners, this stream of harmony

would have swept victoriously over every obstacle."

The three act opera "Fierrabras" is another product of 1823. Its libretto, commissioned a year before by the famous Barbaja, then manager of the Imperial Opera, was written by Josef Kupelwieser, and proved to be clumsy, inartistic, and uninteresting, even beyond the average of such things. Schubert, however, was no judge of libretti. He seems to have accepted without question whatever was put into his hands, and it is certain that he went to work upon "Fierrabras" with absolute enthusiasm. Beginning May 23, he completed the first act (300 pages of MS.) in seven days; the entire opera (1,000 pages) being ready on September 26; or, according to one authority, October 2. For due appreciation of this tremendous achievement let the reader turn to the full score just published as part of their great "critical edition," by Breitkopf and Härtel. That ponderous volume of 537 pages excites wonder which grows and grows as the nature of the music becomes more and more clear. "Fierrabras" was not performed at all, being rejected, ostensibly on account of the bad book, and again the poor composer saw his strenuous labour wasted, the seed of his genius cast on a stony soil. Fate was indeed hard upon him, and his sensitive nature must have deeply felt the cruel scourge of repeated disappointments. Had he faith, we wonder, in the ultimate triumph of justice? And could he see the "broad approach of fame" which the future reserved. Happily he had the consolation expressed in Thomson's lines:—

Ye good distress'd!
Ye noble few, who here unbending stand
Beneath life's pressure, yet bear up awhile,
And what your bounded view, which only saw
A little part, deem'd evil, is no more;
The storms of wintry time will quickly pass,
And one unbounded spring encircle all.

A third work for the lyric stage of 1823 was a one-act opera, "Die Verschwornen," the autograph score of which, now in the British Museum, is dated April. It contains eleven musical pieces, with spoken dialogue interspersed. Schubert first met with the drama in an annual publication devoted to that class of literature, and was perhaps stimulated to write music for it by some introductory remarks wherein the author, Castelli, said:—"The complaint, generally speaking, of the German composers is this: 'Well, we should be very glad to set operas to music, only get us proper words to write to?' Now, here is one, gentlemen. If you will accompany it with music, pray let my words have fair play, and don't spoil the intelligibility of the plot, whilst you only look after roulades and flourishes in preference to musical characteristics. In my opinion, the opera should be a dramatically worked piece, accompanied with music—not music with a text specially adapted as an after-thought; and the general effect and impression, according to my view, are of more importance than that of giving an opportunity for some individual singer of displaying the elasticity and power of his vocal organ. Let us do something, gentlemen, for the *bond fide* German opera." Schubert, accepting the invitation thus offered, completed his music with characteristic impetuosity, but, as in the case of "Fierrabras," never heard it performed. Malignant influences still pursued the unfortunate master, whose MS. was returned from the theatre without even the compliment of an examination. "Die Verschwornen" lay in obscurity for more than forty years, and was first produced at a Concert of the Vienna Musical Society, March 1, 1861, under Herbeck's direction. Its next appearance was on the stage at Frankfurt, August 29, 1861, since which time it has been heard in many places, always with favour. Speaking of

the first Vienna performance, Kreissle says:—"The freshness and beauty of the melodies, coupled with the marked individuality of each character in the piece, worked upon the attention of the hearers in the same degree as the power and facility of treatment shown in the vocal and instrumental parts called forth delight and astonishment on the part of those who were incredulous of Schubert's gifts in this particular branch of art."

To the year 1823 belongs also the set of songs known as "Die Schöne Müllerin," or, more generally, the "Müllerlieder." A story is told as to the accidental way in which Schubert first became acquainted with the poems set by him to undying music. Our composer was on terms of friendship with Randhartinger, private secretary to a nobleman, and one day called upon him at his employer's residence. During the visit Randhartinger was summoned from the room, whereupon Schubert, to beguile the time, took up a book which chanced to be lying there. It was a copy of Müller's works. The composer read some of the verses; slipped the volume into his pocket, and went home. Next day Randhartinger missed his Müller, and, suspecting the thief, went to Schubert's lodgings in search of it. There he found the composer with some of the songs already set to music. The task of writing the set of twenty songs occupied our master at intervals during the summer, and helped to while away the time he spent as a patient in a hospital. Other lyrics saw the light at the same period, as well as the Pianoforte Sonata in A minor, afterwards dedicated by the publisher to Mendelssohn.

Looking back upon the repeated disappointments of 1823, it is not to be wondered at that Schubert fell into a desponding mood, which he indulged with as much thoroughness as, in happier moments, he gave way to the promptings of a light heart. Judging from an extant letter to Kupelwieser—brother of the "Fierrabras" librettist—he entered upon 1824 in a very gloomy state of mind. After describing himself as "the most unhappy, the most miserable man on earth"—which he was not, nor anything approaching to it—Schubert went on:—

"Picture to yourself a man whose health can never be re-established, who from sheer despair makes matters worse instead of better; picture to yourself, I say, a man whose most brilliant hopes have come to nothing, to whom the happiness of proffered love and friendship is but anguish, whose enthusiasm for the beautiful—an inspired feeling at least—threatens to vanish altogether, and then ask yourself if such a condition does not represent a miserable and unhappy man.

My peace is gone, my heart is sore,
Gone for ever and evermore.

I can repeat these lines now every day, for each night when I go to sleep I hope never again to wake, and every morning renews afresh the wounds of yesterday. Friendlessly, joylessly, should I drag on the days of my existence, were it not that sometimes my brain reels, and a gleam of the sweet days that are gone shoots across my vision."

At the same time the master poured his unhappiness into his diary where we read: "Grief sharpens the understanding and strengthens the soul"; "No one fathoms another's grief; no one another's joy"; "My productions in music are the product of the understanding and spring from my sorrow; those only which are the product of pain seem to please the great world the most." That Schubert was perfectly sincere in the expressions stimulated by his morbid condition cannot be doubted. He had a nature very susceptible to influences within and without. Easily pleased, and enjoying pleasure of

the keenest, he was also easily depressed and apt to sink down at small provocation into the lowest depths of sadness. At the same time, the work he did under the pressure of his grief showed that the load, whatever noise he made about it, had no effect upon his powers. At the very time when complainings were on his lips he composed the Octet, and the String Quartets in E flat and E, and various pieces of less importance. In May came a change for the better, Schubert being then required to accompany Count Esterhazy's family to Zélesz, their place in Hungary. Away from the distractions of Vienna, and surrounded by the calm of nature, the master received comparative peace into his soul. This we gather from the tone of a letter to his brother, Ferdinand, wherein the following occurs:—

"In order that these lines may not perchance mislead you to a belief that I am unwell or out of spirits, I hasten to assure you of the contrary. Certainly that happy joyous time is gone when every object seemed encircled with a halo of youthful glory, and that which has followed is the experience of a miserable reality, which I endeavour as far as possible to embellish by the gifts of my fancy (for which I thank God). People are wont to think that happiness depends on the place which witnessed our former joys, whilst in reality it only depends on ourselves, and thus I learned a sad delusion, and saw a renewal of those of my experiences which I had already made at Steyr, and yet I am now much more in the way of finding peace and happiness in myself."

In this mood Schubert addressed himself to work with renewed zest. At Zélesz he composed the fine Pianoforte Duo Sonata and the Theme with variations, both for four hands, since scored for orchestra by Joachim. There, also, he made essays in writing poetry; penned the curious "Dream," to which the reader's attention has already been directed, and found pleasure, thanks to improving health, in the steady discharge of his duties. Besides the works above named, he wrote at Zélesz the Pianoforte Sonata in B flat, the Variations in A flat, a number of waltzes, and the vocal quartet "Gebet." With regard to the last-named it is said that, one morning at breakfast, Countess Esterhazy produced the poem, and asked Schubert to set music to it for home performance. The master took the book to his room, and had his work ready by the evening of the same day. Otherwise, he did little with vocal pieces at this particular time.

The Esterhazys remained in Hungary six months—too long for Schubert, who was a thorough child of Vienna, and could not live away from his mother city. He grew impatient of delay in returning to the capital, and it may be that part of his restlessness was attributable to a hopeless passion for one of his pupils, the Countess Caroline, who was then seventeen. Kreissle speaks of Schubert's love as of an undoubted fact, and relates that once, when the young lady jestingly reproached her teacher with never having dedicated a piece to her, he answered, "What would be the good of it? Everything I have ever done has been dedicated to you." Accepting this story the Countess could hardly have remained ignorant of Schubert's state, but she did not return his affection—a fact by no means surprising in the case of a girl brought up to believe that between her class and all others below it in the social scale was a gulf which none should pass. Moreover, Schubert's appearance and bearing were not such as might easily captivate a noble maiden's fancy. Even the lover, partially blinded to obstacles as most lovers are, must have seen that he had no chance, and longed to escape from the Tantalean misery to which living in the same house subjected

him. It is fair to say that some of the master's biographers, among them Sir George Grove, throw doubt upon the whole matter, or, at least, charge it with exaggeration. But as Schubert was intensely susceptible there is nothing at all improbable in the story of his feeling and encouraging a passionate attachment to his young pupil, though all the time conscious of its utter futility.

(To be continued.)

MR. CORDER'S enquiry into the origin of the tune sung by "the Unemployed" has elicited a number of interesting communications on the subject from Scotch correspondents, who have recognised the melody as the property of their nation. Being unable to accord due space for these letters we must content ourselves with a short summary of the information they contain, with thanks, in which the original enquirer joins, to Messrs. W. Hume, J. D. Brown, and J. S. Neil, of Glasgow, H.M.C.M., of London, C. J. Stalker, of Edinburgh, Madame Filippi, of Milan, and others. The immediate origin of the tune in question is on all sides declared to be a child's song, "Castles in the air," popular in the North, but we think strange till now to English ears. It is included in the recently published Balmoral edition of Scotch songs, arranged by Mr. A. C. Mackenzie. The first verse runs as follows—

The bonnie, bonnie bairn, wha sits pokin' in the ase,
Glowerin' in the fire wi' his wee roon' face,
Laughin' at the fuilun' love, what sees he there?
Ha! the young dreamer's biggin' castles in the air.

These words are by the late James Ballantine, first published in his "Gaberlunzie's Wallet," and were adapted to the melody by a Mr. Robert Adams, of Glasgow, who is understood, but perhaps wrongly, to claim the tune as his own, whereas it is well known to be but slightly altered from an old song called "Bonnie Jean o' Aberdeen," of which more anon. The striking melody of "Castles in the air" has given rise to several other versions, one correspondent recognising it as "Down the burn, Davie lad," and others as a temperance song with the following words—

THE DRUNKARD'S RAGGED WEAN.

A wee bit ragged laddie
Gangs wanderin' thro' the street,
Wadin' among the snaw
Wi' his wee hackit feet.

The tune has a second part which appears to have got dropped on the other side of the border, at any rate by the "unemployed." We give it here in order to show the alterations to which the melody has been subjected in the process of translation into English. It will be observed that by the omission of what the late Charles Reade absurdly stigmatises as the "sordid and incongruous jerks," the character of the tune has been quite altered.



The air "Bonnie Jean" is practically identical, a few additional ornamental notes forming the only difference. The words, which do not fit the music over well, being in fact not the original ones, run thus—

Love's goddess in a myrtle grove
Said "Cupid, bend thy bow with speed,
Nor let the shaft at random fly,
For Jean's haughty heart must bleed."

The air under this name appears in Johnson's "Scots' Musical Museum" (1787-1803), the words having been written by Allan Ramsay in the "Orpheus Caledonius" (1725) to replace older and less innocent ones. We are also informed that "Bonnie Jean" was utilised by Charles Coffey for a song in one of his operas, "The Female Parson," acted at the Haymarket Theatre in 1730. The old original of "Bonnie Jean" is lost in the mists of ages. The history of the tune being thus made clear, the most curious point still remains as obscure as ever. How, when, and by whom did it get adapted to suit the purposes of the cadging fraternity? To elucidate this point we should require the services of that eminent gentleman who as "One of the Crowd" contributes such whimsical odds and ends of information regarding the lower classes to a daily contemporary. Failing such aid we take leave of the subject for the present.

In case our readers should never have heard of the "Nottingham Bowman-Hart Musical Guild," we have much pleasure in drawing attention, not only to the fact of the existence of such an institution, but to the first number of a Quarterly Magazine, published especially to make known and advocate the objects of the Guild. The Founder and Examiner of the Association is Mrs. Mary Hutton Bowman-Hart, sister of the Director, Mr. John Farmer (late of Harrow), and the Conductor is Mr. A. Richards. "Twenty years ago," says Mrs. Bowman-Hart, "my knowledge of the poor and unworthy character of the musical literature of the working classes led me to determine in my mind never to rest satisfied until I had done something to help to elevate the standard of that musical literature. To attempt to accomplish this has been a difficult task. The present Guild is not the first I have endeavoured to found. I have tried the same principle before, but with less success; probably the time was not ripe. At last, after many attempts and many failures, the seed is sown and has taken root." The Guild has over 400 members (adult and juvenile), and classes are formed under competent teachers for giving instruction in the various branches of the art. The magazine, of which we have already spoken, is edited by a working man, and is sent to us, "not because" (as a letter which accompanies it tells us) "we attach any great importance to it as a publication, but to give some idea of the special character of the Guild and its work." The journal is fairly written throughout, and will no doubt improve; but the editor should thank us for telling him that the article headed "Newspaper criticisms, and our recent Guild Concert," is a step in the wrong direction.

To all who are interested in the good cause which aims at making the people their own entertainers in legitimate fashion, and have the means of practically furthering such a cause, we would recommend the appeal of Mrs. Hart on behalf of the Popular Ballad Concerts Committee. For the last three years classes in harmony and singing have been carried on at the East End at the low charge of a penny and twopence a lesson, with the result that a choir selected from amongst the pupils attending these classes has been able to discourse good music to their fellow-residents in the poorest districts of the metropolis. The annual expenses amount to the modest total of £300, but there is at present a debt of £100, which the Committee are naturally anxious to wipe out. "I cannot but think," writes Mrs. Hart in the *Globe* of the 5th ult., "that if our small needs and considerable achievements were better known, these necessities would be met, and the anxiety of financial difficulties would

not be added to the heavy labour of carrying on so large an organisation." We are very glad of the opportunity to circulate this appeal, and will only add that the address of the Treasurer, Mr. Samuel Morley, is 34, Grosvenor Street. And, at the same time, we take the opportunity of reminding such of our readers as are interested in the part which music plays in the system of recreative evening classes recently inaugurated by the London School Board, that volunteer teachers are still urgently entreated to come forward in order that the campaign which begins next October may be entered on with as full and efficient a staff as possible. What the disciplinary value of this system is and how greatly it is needed will be gathered from the article "Thirteen to Seventeen," from the pen of Mr. Walter Besant, in a recent number of the *Contemporary Review*.

READERS of our New York correspondent's letter in the present issue will note with interest a paragraph concerning the attempt now being made in the States to foster a national opera. It is certainly unfortunate that the managers are compelled to rely upon a conductor of foreign origin, and artists who are for the most part aliens. But everything must have a beginning, and if the materials for a foundation are not at hand, it is necessary to bring them from a distance. The point chiefly observable, however, is the method adopted to stimulate public support for the American Opera Company in the chief cities visited on tour. Our correspondent speaks of Societies in Boston, Philadelphia, and Baltimore, founded for this express purpose. We are not told how the Associations carry on the work; but may depend upon it that it is done in a practical spirit and with directness of aim. Thus much may be inferred from the fact that the Company's success in Boston was "unparalleled," and that "it now looks as though the New York enterprise was to become a national one." We trust that our correspondent will favour us with particulars regarding the auxiliary Societies, since it is not improbable that hints may be given for the guidance of those who desire to establish national opera in this country. Mr. Carl Rosa would think the good time come at last could he hear of similar organisations in the great towns of England and Scotland.

ROYAL ITALIAN OPERA.

WHEN things are at their worst it is reasonable to hope they will begin to mend, and at the moment of writing the fortunes of Italian Opera seem one degree less desperate than they were a little while ago. Whether it is the final flickering up of the flame previous to its utter extinction we cannot say, but, at any rate, a stand is being made, and the experiment will be watched with interest. The enterprise at Covent Garden, which has the name of Signor Lago as *impresario*, only commenced on the 25th ult., so that it is too soon as yet to say what it is likely to accomplish, but from the published announcements it would seem that the management is fairly alive to the necessities of the situation. The company appears reasonably strong in every department, though we shall be able to judge better of this later on, when some of the numerous debutants have appeared. One promise stands far above all others in importance, and if redeemed, will serve to give distinction to the season. We refer, of course, to the announcement concerning Mr. Mackenzie's "Colomba." True the work was promised two years ago and not given, but we should think a stout endeavour will be made to fulfil the present pledge, as the first performance of an opera by an English composer on the Covent Garden stage could not fail to arouse much curiosity. It is said that Madame Albani is studying the title part in "Colomba"; if so, the matter is as good as settled, for when a *prima donna* wishes to assume a certain rôle, her manager has only to bow meekly and act in

obedience to her commands. The opening night served to show that the public is quite ready to give Italian opera another chance. Though the work was Donizetti's faded "Lucrezia Borgia," the house was crowded and the applause enthusiastic. But there was a reverse to the picture. The leading performers seemed more self-conscious than ever, and were apparently of opinion that the highest achievement in art is to advance to the footlights and shout with all the strength of their lungs at the gallery. Signor Gayarré, who can sing to perfection when he pleases, was the worst offender in this respect, but Madame de Cepeda sinned in like manner. On the other hand, Signor Pandolfini set a worthy example by keeping within his part, acting and singing with quiet force. Of Mlle. Lubatovi, a new comer, it will be more prudent to speak on another occasion. Signor Bevisnani conducted, and the band and chorus were fairly efficient.

CARL ROSA OPERA COMPANY.

THIS company, by beginning a four weeks' series of representations at Drury Lane Theatre, on the 31st ult., took a new departure as far as London is concerned; that is to say, the manager now presents opera in English as an attraction of "the season," and seeks to establish it in the position so long held by Italian opera. We heartily wish him success in the venture. He has the sympathies of every amateur, while the result will be watched with none the less interest because of the rival show at Covent Garden. At last the two lyric stages are squarely opposed; but there is room for both, and to wish the one well is not to desire the destruction of the other. Mr. Rosa, who opened with Mozart's "Marriage of Figaro," intends to present sufficient variety during his brief campaign. He will, of course, play the most successful of the works produced during recent years, such as "Nadeshda," "Carmen," and "Maion"; but he will also add to the list an important novelty by a native composer. We refer to Mr. A. C. Mackenzie's "Troubadour," so fully described in our present issue. The production of this work cannot fail to prove the event of the season. It is fixed, we believe, for the 8th inst., when a thoroughly representative and sympathetic audience may be expected to fill "Old Drury." The performance will be conducted by the composer, the two leading parts of *Margarida* and *Guillem* being entrusted to Madame Valleria and Mr. Barton McGuckin. It is worth while adding, without going through a list of names, that Mr. Rosa appears with a strong company, qualified in every respect to present an adequate *ensemble*.

OPENING OF THE COLONIAL EXHIBITION.

A FULL description of the imposing ceremonial at South Kensington, on the 4th ult., will not be looked for in THE MUSICAL TIMES, and that part which immediately concerns us was not of such abstract importance as to demand lengthy notice. The announcement that all the arrangements of the day would be modelled as far as possible on the precedent of 1851, was happily not carried out as regards the music. Thirty-five years ago the art was not thought much of in official circles, and had it not been for the energetic action of the Sacred Harmonic Society—then at the zenith of its prosperity—the music at the opening of the great show in Hyde Park would have been carried out solely by the choirs of the Chapel Royal, St. Paul's Cathedral, and Westminster Abbey. On the other hand, the course pursued in 1862 and 1871 was inadmissible this year, as the present exhibition is not international, but national. Commissions, therefore, could not be offered to distinguished foreign musicians, and as our colonies are not yet producing composers, the music specially written for the occasion had to be limited to something from an English pen. Of course the opportunity might have been utilised to show how great our progress has been in creative art, and invitations given to some of our most gifted performers to produce works worthy of their respective reputations. But as music written to order is frequently unsatisfactory, we are not disposed to grumble because native art was solely represented by a new part-song, for such is Sir Arthur Sullivan's setting of Lord Tennyson's Ode. The piece is for four-part chorus, with soprani

solos and orchestral accompaniment. It is bright and spirited enough, but without very much originality of idea. At Concerts of national and patriotic music, "Britons, hold your own" is quite likely to be in frequent request. Besides the new Ode, the items were the "National Anthem," the "Hallelujah Chorus," "Home, sweet home," and "Rule Britannia." Against the appropriateness of any one of these not a word could be said, and "Home, sweet home" was sung with such touching expression by Madame Albani as almost to reconcile us to Bishop's sickly and common-place ditty. It seemed almost a pity to bring together the magnificent Albert Hall choir, with its conductor, Mr. Barnby, and a grand orchestra for such a meagre programme, but all who were present will agree that as a spectacle, the ceremony in the Albert Hall, on May 4, 1886, is not often matched in England.

THE "REDEMPTION" AT SYDENHAM.

As the Crystal Palace opened on a May Day, so does each annual season, and the event is always marked by a grand Concert in the central transept. Hitherto, programmes more or less miscellaneous have been the rule on such occasions, but in view of May Day last, a new departure was resolved upon—nothing less than the performance of Gounod's first and most popular sacred Trilogv. It is not difficult to make out why choice fell upon this work for a festive gathering, from which the solemn nature of the subject would seem to banish it. The "Redemption" remains as much an attraction for English people as it proved to be when first produced. Wherever presented it draws a large audience, upon whose ears the sacred story and its impressive music never fall wearily. The Crystal Palace directors showed wisdom in taking advantage of this favourable disposition on the part of the public, and were the more warranted in doing so because it was certain that the attitude of their audience towards the work would be one of becoming sympathy and reverence. Such, in effect, was the case. Nothing incongruous, and adapted to hurt the feelings of devout persons, gave rise to the sort of remarks often called for when religious pieces are pitchforked into the midst of holiday-making crowds. It may be added here that there was a very large attendance, the audience stretching some way down the nave, as well as filling the central transept.

Mr. Manns should be congratulated upon the musical success of a venture which had within it no inconsiderable element of risk. The Handel orchestra and the vast area before it answered very well for music of the less complex sort, but a question fairly arose whether the elaborately chromatic character of the "Redemption" would not have a confused effect when given in so large a space by an immense body of performers. It was also to be taken into account that the work contains much solo music of a kind ill-adapted for effect under the conditions. These considerations, however, did not prevail to hinder the idea from being carried out. The London contingent of the Handel Festival Choir was enlisted, a large orchestra engaged, and rehearsals commenced. With what result in the end? As to the choral music, simply that hardly anything of the anticipated evil was realised. The concerted numbers came out clearly, or, at any rate, with very little blurring caused by the composer's changeful harmonies, and some of them made a deeper impression than ever before. We scarcely need say that among these was "Unfold, ye portals everlasting." Here M. Gounod keeps to his key, and piles up massive chords, having a natural sequence. The resultant advantage was obvious, the full intentions of the composer were realised, and the effect enhanced, we may add, by stationing the "celestial choir" far up in the heights of the building, whence their music literally descended upon the crowd below. This chorus afforded the "sensation" of the day, and its Crystal Palace rendering will not soon be forgotten. Other numbers were proportionately effective, especially those in the last part, the "Reproaches," and the various chorals. It may be said, indeed, that the concerted music generally turned out to be a great, as well as an unexpected, success. Too much praise cannot be awarded to the chorus for their share of the task. They sang remarkably well, giving the Conductor no apparent trouble, and having plenty of attention to spare

for the requisite expression, after paying due heed to textual accuracy. This is a great deal to say of 2,500 amateurs engaged upon a work like the "Redemption." The solos were entrusted to Madame Albani, Madame Patey, Miss Annie Marriott, Mr. Edward Lloyd, Mr. F. King, and Mr. Santley, in whose hands they were as safe as care and skill could make them. They took secondary rank, of course, as all solos do in the transept, the more in this instance because of their narrative character. Nevertheless some appreciable effects were made, and when the music failed to spread over the wide area the profound interest of the story came in to fill its place. Need we praise the manner in which the solos were delivered? Assuredly not. Each artist's name was a guarantee of excellence, and each came up to expectation. As heretofore, Madame Albani carried off honours in "From His love as a Father," but we do not care to go on with particulars of individual effort when all did so well. Enough that the performance was, in this respect, irreproachable. The orchestra vied with the chorus in doing good work, and Mr. Manns, conducting with a firm beat, and the most watchful care, achieved a triumph with which men will remember to credit him in years to come.

CRYSTAL PALACE.—MR. MANNS'S BENEFIT CONCERT.

It does not speak well for the gratitude with which Mr. Manns's indefatigable efforts should inspire the minds of all lovers of good music, that only a mere handful of persons should have assembled in the Concert-room on the occasion of his benefit. Some have sought to explain this unwelcome phenomenon by the superb weather which prevailed on the 8th of May, but for our own part we can only see in it a convincing proof of the scarcity, even in these enlightened days, of the votaries of legitimate, as opposed to eccentric, art. Such a performance as that of Schumann's D minor Symphony (No. 4), with which the Concert opened, was alone worth a journey to Sydenham—in a slow train—and proved that in the renderings of the works of this master, as in those of Schubert, Mr. Manns need fear no rival. In particular we would call attention to the deep feeling with which the seraphic first subject of the "working out" of the first movement was given, and the sympathy thrown by conductor and orchestra into their rendering of the Romanze, with its plaintive charm. Miss Fanny Davies sustained the solo part in the first movement of Beethoven's Third Concerto, besides contributing pieces by Chopin and Rubinstein, her performance of the first work being marked by that finished phrasing, and admirable sense of accent, which must make it a pleasure for an orchestra to co-operate with her. A strong phalanx of vocalists had offered their valuable services on this occasion. Madame Trebelli gave three of her familiar pieces—"Nobil Signor," the "Mignon" Gavotte, and the Habanera from "Carmen," in her own inimitable fashion; Mr. Winch sang Jensen's exquisite "Murmeldes Lüftchen," as he alone can sing it; the Misses Marriott contributed the Nocturne duet from Berlioz's "Béatrice and Bénédic," which combines breadth of vocal phrase and richness of orchestral embroidery in so happy a fashion; and Mr. King threw all possible spirit into the Recitative and Aria, "D'Egitto là sui lidi," from Verdi's "Nabuco." A youthful violoncellist, Master Schratzenholtz, showed such capacity in his rendering of Goltermann's Romance in E, as to leave little doubt of his ultimately winning a distinguished rank amongst the players of that instrument. The "Tannhäuser" Overture concluded a long and varied programme performed to an audience, who were, at any rate, resolved to atone for the paucity of their numbers by the enthusiasm of their applause.

SACRED HARMONIC SOCIETY.

THE success of the revival of Handel's "Belshazzar," by way of celebrating the bicentenary of the master's birth last year, determined the directors of the Sacred Harmonic Society to repeat the work, and on the 7th ult. it served to conclude the season. We should certainly deserve to lose our reputation of being a Handel-loving nation if "Belshazzar" were not to be heard at frequent intervals.

Composers do not always form a just estimate of their own works, but Handel's high opinion of this Oratorio was certainly correct. As we said, in speaking of the work last season, the choruses are for the most part in his finest style, and the feeling for characterisation exhibited in the solos atones in great measure for the old-fashioned mould in which they are cast. As at the previous performance, the rendering of the choral numbers testified to the excellence of Mr. Cummings's training. Speaking generally, the choir sang with good attack, precision, and praiseworthy care in phrasing. With one exception, the soloists were the same as last year—namely, Madame Patey, Miss Chester, Mr. Lloyd, and Mr. Bridson. The soprano was Miss Eleanor Farnol, who advanced her position before the public by her intelligent singing. Though for the most part unostentatious, the additional accompaniments of Mr. Edward Hecht are occasionally open to exception. The use of piccolos and triangle can scarcely be defended on the ground of suggesting the barbarous festivities of the Babylonian court. "Belshazzar" was warmly received by a numerous audience, and the revel chorus, "Ye tutelary gods," was redemanded, but Mr. Cummings firmly declined to repeat it. At the conclusion of the first season of his conductorship we may fairly congratulate him on the measure of success he has obtained. True, the performances have been marred by imperfections, but experience has to be purchased, and we look forward with confidence to an improvement next year. That which he mostly needs to acquire is a firm, resolute beat, and a method of conveying his intentions on points of detail such as everyone under him can understand and obey. In the accompaniment of recitative, or in numbers where changes of *tempo* or measure occur, the lead must be distinct, or the following will become a mere scramble.

RICHTER CONCERTS.

THE present season of these Concerts began on Monday, the 3rd ult., the scene being again St. James's Hall, and the conditions much the same as last year. Changes in the orchestra are, it is true, spoken of by the Director, Herr Franke, but these amount to little more than the displacement of one person by another. Herr Richter's band remains much as usual, neither better nor worse. Herr Franke, we observe, draws special attention to the fact that Englishmen now preponderate, thus replying to a criticism sometimes raised when a sharp line has to be drawn between the Richter orchestra and that of the Philharmonic Society. Other things being equal, we prefer to see native talent encouraged by employment, but Herr Franke can hardly raise the nationality cry as an advertisement, because its logical development may one day pose him with the question why he does not procure an English conductor, and then efface himself in favour of an English director. So far, the Concerts have not been over-well attended, for reasons hard to divine, unless it be that the audience, formed on the basis of a Wagner propaganda, do not quite approve the more miscellaneous programmes now in vogue. Our own opinion is that a resolute effort should be continued in the present direction, so as to rid the Concerts of their special sectional character, and establish them on an eclectic foundation.

The opening performance calls for but few remarks, owing to the familiarity of the works presented. These were a selection from "Die Meistersinger," including the Overture, Sachs' address to *Walther* (sung by Mr. Fischer), and the final chorus; the "Siegfried" Idyll, Liszt's first Hungarian Rhapsody, and Beethoven's Choral Symphony. With such a typical Richter programme, there is no call for discussion. Enough that the orchestral pieces were played so as to sustain the character of Conductor and orchestra as doers of thoroughly good and honest work. The strings were again lacking in the fulness and beauty of tone to which our best English orchestras have accustomed us, but no fault could be found with whatever in the performance depended upon the personal qualities of the artists themselves. Regarding the vocal music in the Choral Symphony, we shall be expected to say that a good deal was wanting to completeness. This must always be the case when impossible music is in hand.

At the second Concert (the 10th ult.), Wagner and Liszt again "held the field," the first-named with the "Wal-

kyrie Ride" and "Tannhäuser" Overture, the second with three songs, tastefully rendered by Miss Lena Little. Over these things, which, indeed, need no comment, we may pass to reach Brahms's new Symphony in E minor, played on this occasion for the first time in England. The work has the usual four movements—namely, an *Allegro non troppo*, *Andante moderato*, third movement in Rondo form but of Scherzo character, and a *Finale* which presents a Passacaglia with variations. It is to be observed that the more prudent connoisseurs have avoided giving a definite opinion upon the Symphony, and this reserve we both applaud and imitate. Brahms is a recondite musician who does not carry his meaning on his sleeve, or pretend to purvey "milk for babes." His present work may certainly be regarded as meat for strong men, and even by them not at once digested. But while holding over the Symphony as a whole for "examination and enquiry," there need be no hesitancy in admitting the noble character and profound interest of the first two movements. The third movement and *Finale* are less satisfactory on first hearing, and, though they may ultimately establish themselves in favour, it is more than doubtful whether the Passacaglia and variations will pass muster as an ideal symphonic finale. Beethoven tried the variation form twice—in his "Eroica" and "Choral," both experiments resulting in what we must take leave to consider the weakest portion of those masterpieces. The unfavourable character of the form for such a position cannot be got over. It is to be hoped that Brahms's Symphony will soon have another hearing, and clear up the uncertainty now prevalent with regard to its precise worth. Cherubini's "Anacreon" was the only other item in the programme.

A selection from Dr. Villiers Stanford's Incidental Music to the "Eumenides" figured in the scheme of the third Concert, and excited much interest among those who had not witnessed the representation at Cambridge, for which it was composed. The music, as performed on that occasion, has already been discussed in THE MUSICAL TIMES at sufficient length. Into its details we do not now propose to enter, being content to say that the ability before pointed out was again conspicuous, and also the absence of charm such as keeps alive the music written by Mendelssohn to "Antigone" and "Edipus." Would that our younger composers studied more carefully the secret of charm, and gave themselves less to sensation, which is a very different thing. The choral music was sung by the undergraduates who were entrusted with it at Cambridge, and who again acquitted themselves remarkably well. Textual accuracy and expressive power were conspicuous in all they did. The orchestral numbers were capably played under Herr Richter's direction, and the music as a whole obtained an approving, though hardly an enthusiastic, reception. With it were given the Overture "Les Francs Juges," of Berlioz—a wild and gloomy work; Beethoven's Symphony in A, and three movements written by Bach for solo violin, but transformed by one Bachrich into a suite for strings. We regret to find Herr Richter aiding and abetting such outrageous liberties taken with works which should be sacred to the genius of their composer. But there are men other than French sappers to whom nothing is sacred, and among them appears to be this Bachrich. His adaptation is clever enough, but the fact amounts to an aggravation rather than an excuse, since it pleads with a careless public for pardon.

Another new Symphony was produced at the fourth Concert (24th ult.), the composer in this case being Eugene d'Albert, the young Englishman who, a while ago, took such pains to repudiate his native land and shoot puny arrows at her musicians. Herr d'Albert has made his choice and become more German than the Germans, even putting German terms, instead of the universal Italian, at the head of the movements in his work. Under such circumstances it is not surprising, perhaps, to find his compositions taken up by a Teutonic enterprise and duly presented to us, all unworthy of them though we be. Remembering a certain Overture from the same pen, it was expected that the Symphony would have a bizarre, if not chaotic, character. But Herr d'Albert has learned something of late, and actually adopted an approximation to classic form. Of course, it is only an approximation, since a composer now-a-days must not fail to show

that he can improve upon his predecessors. Thus, we find the slow Introduction of the masters transferred from before the first movement to before the last, without obvious reason or apparent advantage. Other variations of less importance are noticeable, but generally the work is built upon established lines. Of its four movements, we prefer the first, as having the advantage in charm of theme, clearness of treatment, and absence of pretence. This is, indeed, a very good example of modern symphonic writing, and shows that the composer might do well if he would only be natural. The other movements are all more or less unfavourably affected by an incessant striving after original effects, which, when attained, are not worth having. The Langsam is pretentious dulness itself, with here and there a gleam of light flashing across its surface, but the Scherzo has good points which more fully redeem it from unmitigated censure. Its great fault lies in over-extension, and so with the *Finale*, where again there is a strong admixture of good work. Herr d'Albert appears to think that he cannot say too much. We differ from him. A Symphony lasting fifty-five minutes is an example of over-weening garrulity such as ought not to be encouraged. The work was finely played, and received with a considerable amount of favour, which we will not set down as undeserved. Other things in the programme were Mendelssohn's "Calm Sea and Prosperous Voyage," magnificently played; the Overture to "Egmont"; Dead March from "Siegfried"; and Liszt's second Hungarian Rhapsody. These call for no remark.

RUBINSTEIN'S RECITALS.

ANTON RUBINSTEIN is partial to saying—no doubt with perfect sincerity at the moment—that he does not intend to play the pianoforte in public any more, and that the visit he may be making to any country as an executive artist is his last. Rumour spreads a report to the same effect now; but sufficient unto the day is the evil thereof, and we may comfort ourselves with the thought that history has a tendency to repeat itself. For the present, at any rate, Rubinstein is amongst us, engaged in a titanic task such as might well strain even his herculean powers. But do not let us violate facts in order to pay him compliments. Remarks have been made in several quarters as though on the assumption that nobody ever gave "historical recitals" before. That is either a delusion or an oversight. It may be the case that no pianist of Rubinstein's renown has done so; still, such recitals have been given, by Mr. Pauer and Mr. Bonawitz amongst others, with even greater attention to accuracy than the present course shows. It is but fair to mention this. The professors just named may not have attracted all London. There they were, however, to be heard by anybody who chose to purchase a ticket. On the other hand, the fullest justice must not be denied to Rubinstein's scheme. As an historical exposition of pianoforte composition it is not faultless—it ignores the development of the Sonata, for example, and includes too large a number of duplicate illustrations—but it is very interesting, while the personality of the executant gives the working out a special importance.

Mr. Rubinstein began the series of seven recitals in St. James's Hall, on the 18th ult. By the way, why are we limited to seven, when Berlin amateurs, it is said, were supplied with a round dozen? Is it because the great artist does not want to repeat a good-humoured remark against himself, with which report credits him? "I gave twelve performances," said the master, "and might have added another made up of their wrong notes." But it may be that Rubinstein is compressing into seven London recitals the matter of twelve Berlin ones. He knows what a huge appetite the British concert-goer has, and how he will placidly get through a feast which would surfeit a continental amateur. Be this as it may, the seven programmes are not what the late Mr. Chorley used to call "lean." To sit out one of them, requires a very fair measure of endurance. Mr. Rubinstein began at the beginning, and, by leading off with Bird's Variations on the "Carman's Whistle," and John Bull's on "The King's Hunting Jig," gave due credit to England for making a start in clavier music. From these early English examples he went on to "Le Grand" Couperin—a leap of a hundred years—who was represented by five of the little pieces to

which, anticipating a prevalent taste of our own day, he gave fanciful titles more or less appropriate. Couperin's contemporary, Rameau, came next with three pieces of like calibre, including the well-known "La Poule," wherein the clucking of a hen is so ingeniously imitated. Scarlatti followed with his "Cat's Fugue" and A major Sonata; and after him Sebastian Bach, from whose works were taken the Preludes and Fugues in C minor and D major; the Preludes in E flat minor, E flat and B flat minor ("Well-tempered Clavichord"), Chromatic Fantasia, Gigue in B flat, a Sarabande and a Gavotte. Handel supplied his Fugue in E minor, the "Harmonious Blacksmith," a Sarabande, Pascale, Gigue and Theme with Variations in D minor. Next Emanuel Bach took up the wondrous tale, contributing his Rondo in B minor, and several pieces of the Couperin-Rameau type. Then came Haydn with his Theme and Variations in F minor; Mozart bringing up the rear with his Fantasia in C minor, Gigue in G, and Rondo, "Alla Turca," from the Sonata in A major. In all, thirty-seven pieces were presented to the reciter's first audience, who emphatically had enough. Careful observers of the initial programme soon find out its cardinal defect. The Sonata is the highest form of solo pianoforte music, and during much of the period covered by Mr. Rubinstein's first stage, it was growing into its present shape. Yet no notice whatever is taken of the fact, and as far as historical teaching goes in this instance, there was no Sonata till Beethoven.

At the second Recital (21st ult.) Mr. Rubinstein gave the Sonata its revenge by playing no fewer than eight from the pen of the Bonn master. These were the "Moonlight," "D minor," "C major," "Appassionata," "E minor," "A major," "E major" (Op. 10), and "C minor" (Op. 11). An earlier example than the "Moonlight" might advantageously have been chosen to illustrate the Haydn-Mozart influence. Otherwise the selection, as representative of Beethoven, answered every purpose. It was, however, too much for a single sitting. The audience must have gone away in a state of muddle, with eight Sonatas hopelessly jumbled together in bewildered heads.

The third programme (24th ult.) was devoted to Schubert, Weber, and Mendelssohn, and showed the infusion of romanticism into classic forms. From the Viennese master's works were drawn the "Wanderer" Fantasia, six "Moments Musicaux," the Minuet from Fantasia Sonata in G, and the Impromptus in C minor and E flat. Weber contributed the A flat Sonata, Momento Capriccioso, "Invitation to the Waltz," and Polacca in E, Mendelssohn coming last with "Variations Sérieuses," Capriccio in E minor, eleven "Lieder ohne Worte," and Presto e Capriccio. Against this selection there is absolutely nothing to be said. It well represents, within its scope, the genius of the composers, and the nature of the pianoforte music of their day. With regard to Mr. Rubinstein's discharge of the tremendous task involved in the performance of such programmes, no words of eulogy can, in some respects, be in excess of deserts. We attach little importance to the fact that every piece was played without book and without a slip. Mnemonic feats are common enough; but the concentration of mind, the power of sustained sympathy, and the general endurance of the artist deserve unqualified acknowledgment and admiration. The well-remembered characteristics of Mr. Rubinstein's style were again to the fore. He sometimes played with a reckless *abandon* resulting in effects which made the judicious grieve. It was "pianism" of the convulsory school, and more curious than beautiful. Occasionally, too, the executant put so much of his own gloss upon the composer as to make him scarcely recognisable; but, after full allowance on these scores, there remains for praise a mass of most excellent work—more than enough to sustain Mr. Rubinstein's character as the foremost pianist of the day. It was delightful to listen to him in his gentler moods, when the very spirit of music seemed to animate him, and the *rapport* between composer and executant appeared complete. At such times the secret of his power could not only be felt but understood, and that secret lies not so much in manipulative excellence—many inferior performers are more finished—as in ability to absorb and then convey the innermost qualities of the music in hand.

Mr. Rubinstein's Recitals were continued on the 27th ult., but we reserve our remarks with regard to that performance.

PHILHARMONIC SOCIETY.

At the fifth Concert, on the 19th ult., M. Saint-Saëns had the most important portion of the programme to himself, appearing first as an executant in Beethoven's Piano-forte Concerto in G, and afterwards as a composer and Conductor of his new Symphony in C, written expressly for the Society. To speak first of the orchestral work, it must be stated that we are warned, in the Analytical Programme, against criticising it by the rules hitherto presumed to apply to the composition of a Symphony; for M. Saint-Saëns tells us that not only has he "sought to avoid the endless resumptions and repetitions which more and more tend to disappear from instrumental music under the influence of increasingly developed musical culture," but that he believes "symphonic works should now be allowed to benefit by the progress of modern instrumentation," in evidence of which he gives a formidable list of the instruments he has chosen, which includes the novel addition of the organ and pianoforte. Having thus disarmed those who might be inclined to do battle with him for his disregard of conventional form and conventional instrumentation, the only question is what has been gained by these innovations? Certainly linking the first with the slow movement, and the Scherzo with the *Finale*, as the composer has done in this work, has only the charm of novelty to recommend it; and although the organ in the Adagio is fairly sympathetic with the plaintive theme, the rapid arpeggios and scale passages on the pianoforte in the final *Presto* have a most incongruous effect with the other instruments. As abstract music only, then, we are bound to listen to this pretentious and lengthy work; and, so judged, there is certainly much to arrest the attention. The first movement, with a marked principal subject, which constantly reappears in a modified form—contrary to the composer's avowed theory of non-repetition—is in parts most effectively scored, and contains some exceedingly clever, if somewhat rhapsodical, writing; but the Adagio is unquestionably the gem of the composition, an expressive melody, given out by the strings, with sustained chords on the organ, and taken up by a clarinet, horn, and trombone, accompanied by strings divided, charming all hearers by its intrinsic beauty, as well as its skilful treatment. The last movement is so complicated and wild in character that, were it not for the reminiscences of the first subject of the opening movement, it would seem almost to belong to another work. There is infinite variety of colour, however, in the orchestration, although occasionally patchily laid on, and a brilliant *Coda*, unduly prolonged, forms an exciting conclusion to the composition. Those advanced in the new school as far as M. Saint-Saëns professes to be should invent new titles for their works. As we have said, there is a great deal to admire in this glowing Orchestral Rhapsody, but we distinctly decline to term it a "Symphony." M. Saint-Saëns's performance of Beethoven's G major Concerto exhibited his executive powers to the utmost advantage; but we scarcely admired his reading of the slow movement. The vocalists were Madame Antoinette Sterling, who was highly successful in Mozart's "Quando miro," and Miss Agnes Larkcom, who made her first appearance at these Concerts, and sang the "Couplets du Mysoli," from Félicien David's "La Perle du Brésil," so well as to be twice enthusiastically recalled. Haydn's Symphony in E flat (No. 8 of the Salomon set) commenced the programme, and Wagner's Overture to "Die Meistersinger" was the concluding piece, both being played with that perfection to which, at these Concerts, under the baton of Sir Arthur Sullivan, we are now becoming accustomed.

SEÑOR SARASATE'S CONCERTS.

THERE can be but little doubt that the Spanish violinist, Señor Pablo Sarasate, exercises a pronounced and peculiar fascination over the admirers of the instrument. A few years ago such performances as those recently given by the virtuoso would have been impossible, and we can well imagine what would have been the opinion of an artist's temerity who would essay the two *chef d'œuvres* of the fiddle—the Concertos of Beethoven and Mendelssohn—in a single afternoon, and would, moreover, offer no vocal

relief to the instrumental selection. But, viewing matters by the light of recent events, we are fain to confess that vocal music is not the important factor which, but a short period since, it was in concert schemes. And this decadence in singing is attributable not only to any deficiency of really capable performances, but to the incongruous manner in which the songs and other works were associated. Herr Richter took the initiative, and cut the Gordian knot by dispensing with the assistance of vocalists on many occasions; and now Señor Sarasate has gone a step further in abolishing them wholly from the plan of his entertainments. We may take it for granted that the fiddle is the fashionable instrument of the day; time was when the pianoforte occupied that enviable position, but now learning the piano is as much part and parcel of an ordinary education as the "three Rs," and therefore the violin becomes the accomplishment instead of a customary acquirement. It is hardly to be wondered at that while such phenomenal executants as Señor Sarasate are before the public an additional incentive is given to the study of a very beautiful art. He is in truth a wonder-worker, and though perhaps exception may be taken to his reading of the classical masterpieces, his technical ability is simply amazing, while combined with his executive skill is the apparent inability for him to play out of tune. St. James's Hall has been crowded at each of his Recitals, and there is a similar welcome in store for him whenever he comes before the public. The programme of the second Concert, on the 1st ult., was peculiarly interesting, on account of Señor Sarasate bringing forward Mr. A. C. Mackenzie's Concerto in E, which, it will be remembered, was first heard at the Birmingham Festival of last autumn at the same hands. The reception awarded the composition originally has been fully substantiated, and there are few works of its generic class which more deservedly attract the attention of discriminating musicians. Like most art-products of an elevated order, the Concerto is not superficial—no trifle to please at a first hearing by its mere prettiness, and then to pall upon the taste. The thought which the author has bestowed upon it amply repays close study, and then it will be found that the Concerto in E is a really important and elevated composition, broad in its design and treatment, and altogether a work of which not only the composer, but the nation, may well feel proud. In the opening Allegro the freedom of the time-measure will be the first object of notice, and the independence of the solo part cannot escape observation. On this account, and because the idiosyncrasy of the design gives a somewhat restless character to the music, it will be less readily grasped than the succeeding movements; when, however, it has been carefully perused it will be discovered to be as clear as daylight, strikingly original, but containing no mere eccentricities just for the sake of making "sensational" effects. The solo is undoubtedly difficult in proportion to its brilliancy, but Señor Sarasate takes no heed of such matters. The expression "difficulty" possesses no terrors for him. The second movement, a *Largo* in A major, contains many passages of great melodic beauty, of a reflective rather than an impassioned character; but in the *Finale* the musician casts aside all restraint, permitting his muse to speak in the most jovial—not to say rollicking—accents. The spirit and energy of this section are simply irresistible, and the Concerto winds up in the most impressive and brilliant fashion. On the occasion under notice, as also at Birmingham, Señor Sarasate's playing was perfection itself; both he and Mr. Mackenzie were enthusiastically called to the platform at the end, and then the audience continuing to cheer, the violinist came upon the orchestra once more, and played the transcription of Chopin's well-known Nocturne in A flat—very acceptable, but not too much like Chopin. Other features of the Concert were Tchaikowsky's "Serenade Melancolique," a more attractive *morceau* than its title would appear to justify; M. Saint-Saëns's Rondo Capriccioso; a Ballad and Bolero from the Concert-giver's own pen; Mozart's perennially fresh Symphony in G minor; Weber's "Ruler of the Spirits" Overture, and an interesting ballet suite, "Le Roi s'amuse," by M. Léo Delibes. The band was in excellent order, with Mr. Wilhelm Wiener as *chef d'attaque* and Mr. W. G. Cousins as Conductor, and the entertainment seemed to give unequivocal satisfaction.

At the third Concert of the series, on the 15th ult., another pleasing selection attracted a very large audience. Señor Sarasate selected for his solos Herr Max Bruch's *Fantasia Ecosaise*; a Suite by Herr Joachim Raff, including the extraordinary *Moto perpetuo* which the virtuoso plays in so inimitable a style; his own "Chant du Rossignol," a fantastic piece in which large use is made of harmonics; with Liszt's symphonic poem, "Les Préludes"; Meyerbeer's "Struensee" Overture, and the Turkish March from Beethoven's "Ruins of Athens." Herr Bruch's *Fantasia* is not devoid of ingenuity, though whether the themes are strictly representative of the music north of the border is quite another matter. Raff's Suite is remarkably effective, both the *Preludio* and *Moto perpetuo* offering the fullest opportunities for the soloist to show his mastery of the finger-board, while the Minuetto, with its sentimental interludes, or "trios," is both picturesque and quaint. The audience would willingly have heard the *Moto perpetuo* over again, but even Señor Sarasate's iron wrist is not proof against such continued exertion, so the Chopin Nocturne was pressed into service again for the *encore*. The artistic significance of the "Chant du Rossignol" does not amount to much, but it wants accuracy and delicacy of treatment, which is precisely what Señor Sarasate is capable of bringing to bear upon his task. Another *encore* followed, as a matter of course, a Gipsy Dance being substituted for the repetition. The good qualities of the orchestra were once more conspicuous.

On the 22nd ult., the selections for the last Concert but one comprised Wieniawski's Concerto for violin; Lalo's so-called Symphony "Espagnole" for violin and orchestra; Volckmann's Serenade for stringed instruments (Op. 63); Gounod's "Saltarello"; Auer's Hungarian Rhapsody, and Wagner's "Tannhäuser" Overture. Respecting the merits of these compositions not much need be said. With Lalo's work the violinist would naturally experience every sympathy; while Auer, himself a very accomplished fiddler, has the reputation of possessing the capacity for writing for the instrument as well as he performs upon it. There was again a large audience, and the efforts of the distinguished artist were applauded to the echo. It will be remarked with pleasure that at the concluding performance Señor Sarasate proposes to repeat Mr. Mackenzie's Concerto. It is a courteous and graceful acknowledgment from one musician to another, and no doubt those amateurs who have not already made the acquaintance of the Concerto will gladly avail themselves of the chance of hearing it. The "modern Paganini," as Señor Sarasate has not unjustly been termed, has given his footing in this country thoroughly secure—in fact, it is difficult to find any brighter example of artistic popularity. His season of Concerts has proved of distinct value to all students of violin music, and it is with pleasure that the notification of a further series of performances will be generally received, even though there is so much music going on at the present time that a goodly proportion of it might be spared with advantage.

MR. CARRODUS'S CONCERT.

THERE are fiddlers and fiddlers, even as according to Molière there are "faggots and faggots"; but few will deny to Mr. J. T. Carrodus a proud position amongst the foremost knights of the bow and strings—an elevation which he has striven honestly and earnestly to attain. Mr. Carrodus, though prominently before the public in his capacity of orchestral leader, is perhaps heard less as a solo player than he deserves, and hence his organisation of a grand evening Concert at St. James's Hall, on the 13th ult., possessed an interest out of the common. Our English Joachim is nothing if not thorough, and he was obviously determined that English music and English musicians should be to the fore on the occasion of his benefit, the orchestra of seventy-four artists being natives of the soil to a man; while with himself as solo violinist, Mr. A. C. Mackenzie as general conductor, and Sir Arthur Sullivan to direct the performance of his Symphony in E minor (the "Irish"), all possible *éclat* was given to the selection. It will be said, doubtless, that Mr. Carrodus ought to have played nothing but music by a compatriot, but he has a tender place in his heart for the master—Molière—who taught him how to acquire his great pro-

ficiency upon the instrument, and therefore the resuscitation of Molière's Fifth Concerto, and "Fandango" for violin and orchestra was perfectly defensible. Moreover, although much of Molière's work has dropped out of its place in public estimation, and is regarded by many as antiquated and practically effete, it only needs the revival of such a production as the Concerto in A minor to prove that there is abundant vitality in it yet. Molière was well thought of in his day, and when this particular Concerto was first played by the composer at the Philharmonic Concert of May 14, 1849, eulogistic language was freely dealt in when describing the work, a well-known critic writing as follows:—"It is a *chef d'œuvre* from beginning to end. The symphony form is displayed in all its grandeur of development; the orchestra is employed with admirable variety and taste, and the solo instrument provided for with masterly effect. The Adagio in E major is one of Molière's most beautiful effusions, a perfect gem of melody and ingenious workmanship. The *Rondo finale* is one of the most clever, piquant, and ingenious of the master's works. In this species of music Molière yields to few, and in the present instance he has surpassed himself." This praise may sound rather extravagant to modern ears, but there is nothing to make us doubt the soundness of the writer's judgment. Because it is the affectation of modern times to decry anything approaching to the semblance of sustained melody, those productions of a bygone generation—when music was synonymous with beauty—are calmly pooh-poohed. But, after all, the world would be all the richer for a few more compositions of the Molière school. Mr. Carrodus had, of course, a labour of love to perform, and his rendering of this *cheval de bataille* was as fine and as praiseworthy as anything which has been heard in the fiddling world of recent years. The second movement created a great impression, and the *Finale* also pleased immensely. Mr. Carrodus received the honour of a double recall after the Concerto. The "Fandango" is a showy piece, very well worked up as a vehicle for display, and containing some telling passages in double-stopping. Again the soloist succeeded in gaining the hearty sympathy and admiration of the audience. The programme opened with Mr. Mackenzie's poetic and picturesque Orchestral Ballad "La Belle Dame sans Merci," which we like better each time that we hear it, and closed with Sir G. A. Macfarren's spirited "Chevy Chase" Overture. Sir Arthur Sullivan conducted his Symphony—first brought out at the Crystal Palace twenty years ago—and secured a very fair interpretation, saving a little erratic conduct on the part of one of the bassoons. The composition is itself replete with genuine inspiration, and it is a matter for regret that a successor has not yet been given to the world. But, in the absence of this, at least the Symphony in E might be repeated oftener. Madame Clara Samuël sang the cavatina from "Der Freischütz," "Although a cloud," with which no fault was to be found, and a trivial ballad from Wallace's "Amber Witch," to which a good deal of exception might be taken.

MR. CHARLES HALLÉ'S CHAMBER CONCERTS.

THE title of "Summer Pops" which these performances have sometimes received is more than ever justified this season, as the quintet of artists engaged is precisely the same as that which delights the public at St. James's Hall during the winter. At present we can only speak of the first two Concerts, which took place on the 15th and 22nd ult., when, in spite of the rivalry of Señor Sarasate, the Prince's Hall was well filled. At the opening performance two exceptionally fine trios were given, Beethoven's in B flat (Op. 67), concerning which criticism is necessarily dumb, and Dvořák's in F minor (Op. 65), which repeated hearings only serve to prove is one of its gifted composer's most inspired utterances. Mr. Hallé played Schumann's now familiar Sonata in G minor (Op. 22), in his most admirable manner, and Madame Norman-Néruda was equally perfect in Bach's Sonata in A. As the violoncellist was Signor Piatti, it is needless to say that his share in the performance was superbly rendered.

At the second Concert an interesting novelty was a Sonata in A minor, for piano and violoncello, by Grieg (Op. 36). The work has been heard at Mr. Dannreuther's

Concerts, but not elsewhere, so far as we are aware, in London. The music of the Norwegian composer generally impresses at once by certain characteristic touches in his melodies, and this is pre-eminently the case with the present Sonata. Before twenty bars have been played we feel that the work must proceed from a Scandinavian source. The first movement is the weakest of the three, but even that is very pleasing, and the middle Andante is full of charm. Though somewhat loosely constructed, the *Finale* attracts by its freshness and vivacity, the principal theme resembling a national dance. There is nothing remarkable in the structural development of the material, but the subjects themselves being so pleasing this is of less consequence. The Sonata evidently delighted the audience, and is likely to be often heard. The remaining concerted works in the programme were Schumann's beautiful and too rarely heard Trio in F (Op. 80), and Beethoven's Variations on "Ich bin der Schneider Kakadu" (Op. 121A); and Mr. Hallé played Chopin's Impromptu in F sharp (Op. 36) and the Barcarole (Op. 69).

M. DE PACHMANN'S RECITALS.

VERY sensibly this gifted pianist decided to bring his season to a close before the arrival of his greater compatriot, Anton Rubinstein. While the sun is shining, even stars of the first magnitude cannot be seen, and it would have been unfortunate had the popular favour in which M. de Pachmann is held been permitted to decline even temporarily. His final Recital for the present was given on the 3rd ult., at St. James's Hall, which, as usual, was crowded with his admirers. The programme was more diversified and more ambitious than those of previous occasions, and included three important Sonatas. The first of these was Beethoven's in A (Op. 101), a work needing almost every quality in pianoforte playing for its perfect interpretation. We cannot say that M. de Pachmann was altogether successful, something of breadth and intellectuality being wanting. In Chopin's work in B flat minor he was altogether in his element, his rendering of the Scherzo being especially admirable. Weber's rarely heard, though very fine, Sonata in D (Op. 49) was also capably played, and brought the Recital to an effective termination. Included in the programme was a "Thème et Variations," by Madame de Pachmann—Okey, which, although not exhibiting any marked originality, showed that its composer, who is herself a capable pianist, can also write fluently. It is understood that M. de Pachmann will resume his Recitals in the autumn, when he will be welcome.

MESSRS. WILLEM COENEN, VICTOR BUZIAU, AND JULES LASSERRE'S CHAMBER CONCERTS.

THE first of two projected Concerts of Chamber Music, by the above combination of artists, took place on the 20th ult., at Prince's Hall, and, to judge from the aspect of the auditory on this occasion, the undertaking bids fair to be attended by every success. Artistically, indeed, such a result may be said to have been assured beforehand, both on account of the quality of the music foreshadowed in the programme, and the well-known merits of the artists engaged in its performance. As a matter of course, the triad of Concert-givers embraced the opportunity to introduce themselves to their audience in the execution of *ensemble* pieces written for their respective instruments, and, as a consequence, three (to keep in with the auspicious number) Pianoforte trios obtained a hearing in the course of the afternoon—viz., Schumann's in F (Op. 80); Rubinstein's in B flat (Op. 52); and Saint-Saëns's adaptation in that form of Liszt's Symphonic poem entitled "Orphée." All three were, on the whole, capably rendered, with an occasional preponderance, however, of Mr. Coenen's somewhat impetuous individuality. The latter characteristic, on the other hand, stood its possessor in excellent stead in his solo performance, consisting of two Etudes, by Chopin and Rubinstein respectively, which, in combination with the brilliant executive powers of the performer, produced a very marked impression, and apparently raised the question on the lips of many of his listeners, why a pianist possessing such vigorous and distinctive qualities is not more frequently heard in our public concert-rooms. Other instrumental solos were contributed by Mr. Buziau—viz., a Romanze,

by Liszt, and a Mazurka, by Dvorák, Mr. Lasserre playing with exquisite taste and refinement the obligato violoncello part to a song by Lachner, "I think of thee," Mrs. Hutchinson being the vocalist. The second Concert is announced to take place on the 3rd inst.

MADAME FRICKENHAUS AND HERR LUDWIG'S CHAMBER CONCERTS.

ENCOURAGED, no doubt, by the success which attended the first series of their Chamber Concerts last season, these able artists resumed their joint performances on the 6th ult., at Prince's Hall, before an audience as appreciative as it was numerous. Again, as on previous occasions, the standard aimed at, as regards the constitution of the programme, was that of the Monday Popular Concerts, to the pioneering efforts of which, in familiarising the public with absolute music of a high order, undertakings like the present may be said, in a great measure, to owe their existence. At the same time, the evident desire on the part of the Concert-givers to extend the somewhat conservative *répertoire* of the popular institution in favour of contemporary masters, detracts nothing from the interest attaching to their scheme, and indeed constitutes a distinctive merit thereof. Thus the Concert under notice commenced with Dvorák's characteristic Pianoforte Trio in F minor (Op. 65)—so reflective in some of its movements, more especially in the *Allegretto grazioso*, of the composer's Bohemian nationality—and concluded with Niels Gade's genial Octet in F major (Op. 17), for stringed instruments, the Concert-givers, in association with Mr. Whitehouse, having been the executants in the former, and Messrs. Ludwig, G. W. Collins, Gibson, Heydrich, Whitehouse, and Teague, Misses Lilian Griffiths, and Cardew (pupils of Herr Ludwig) in the latter work. The programme also included a very clever performance, by Madame Frickenhaus, of a Gigue, with variations, by Raff; Beethoven's Sonata in G major (Op. 30, No. 3), for pianoforte and violin, admirably played by the lady pianist and Herr Ludwig, and two violin solos contributed by the latter. Miss Amy Sherwin was the vocalist. The second Concert of the season (20th ult.) presented some equally attractive features. Rheinberger's Pianoforte Quartet in E flat (Op. 38), which opened the proceedings, affords a refreshing reminder of the fact that the art of constructing a bright and interesting tone-picture upon the symmetrical lines prescribed by the classical masters of chamber music is not, as yet, entirely lost. It was capably rendered by Madame Frickenhaus, Messrs. Ludwig, Gibson, and Whitehouse. Herr Ludwig proved himself a worthy pupil of Dr. Joachim, in his skilful performance of Tartini's famous "Trille du Diable," which was vociferously encored, that artist being also associated with Madame Frickenhaus in a very sympathetic reading of Gade's Sonata in D minor (Op. 21), for pianoforte and violin; a melodious work in which the influence of Mendelssohn upon its composer is plainly discernible. Chopin's Scherzo, No. 4, in E major, was brilliantly played by the lady pianist, the Concert concluding with Mozart's String Quartet in A major, very ably led by Herr Ludwig, assisted by Messrs. Gibson and Whitehouse. Vocal solos were contributed by Mdlle. Aloof. Mr. Oliver King was an efficient accompanist on both the occasions recorded.

MR. OSCAR BERINGER'S PIANOFORTE RECITAL.

THE annual Recital of this gifted pianist took place on the 10th ult. at St. James's Hall, which was well filled. We have so frequently commented upon the brilliant and versatile qualities of this performer as to render a detailed notice of their renewed display on the present occasion unnecessary. It will be sufficient to state that in the stimulating presence of a highly sympathetic and appreciative audience Mr. Beringer acquitted himself of a somewhat arduous task in a manner calculated to add to the number of his already numerous admirers. The interesting and diversified programme comprised Beethoven's Sonata (Op. 27, No. 1), popularly known as the "Moonlight"; pieces by Nardini, Scarlatti, and Chopin; and five numbers by Liszt, including the Sonata (as the Hungarian master interprets that term) in B minor, the Rhapsodie Hongroise, No. 12, and a charming paraphrase of some Polish airs. Vocal solos by Beethoven, Franz, Rubinstein, and Liszt were admirably declaimed by Madame Antoinette Sterling.

GUILDHALL SCHOOL OF MUSIC.

It may be doubted whether any other music school or conservatorium in Europe could put forward such a thoroughly efficient orchestral force, drawn from the ranks of its students, as that over which Mr. Weist Hill holds control in the city. True, the immense number of pupils gives greater freedom of choice than is possible elsewhere, but a quantity of material does not necessarily imply a corresponding proportion of merit, and the excellence of the Guildhall players may fairly be set down to the system of training pursued by the conductor. It could not be said that any want of ambition was apparent in the programme of the Concert given on Saturday, the 8th ult. The first movement of Beethoven's Ninth Symphony, the Vorspiel to "Lohengrin," and Mendelssohn's "Midsummer Night's Dream" Overture, are not pieces to be lightly taken in hand. But although the whole of the strings, except three double bass players, and about half of the wind were students, the rendering of all the items was thoroughly satisfactory, even regarded from a high standpoint. The Wagner Prelude was especially well given, and aroused to enthusiasm the somewhat apathetic audience that attends these Concerts. Mr. John Saunders, a youthful pupil of Mr. Carrodus, showed striking promise as a violinist in the first movement of Beethoven's Concerto. The best of the vocalists was Miss Caroline Norman, but it cannot be said that the making of a first-rate artist was displayed by any one of those who sang.

THE MEMORIAL TO SIR JOHN GOSS.

THERE was a numerous company of musicians at St. Paul's Cathedral on the afternoon of the 10th ult., when the monument erected by subscription to the memory of the late Sir John Goss was unveiled. The family of the deceased musician was represented by his widow, Lady Goss, his daughter, Mrs. Sampson, and his only surviving son, Mr. Walter Goss. The music at the afternoon service was selected from the compositions of Sir John Goss, and included chants in E and A flat, the Magnificat and Nunc dimittis in E, and the fine anthem "Praise the Lord." After the service a descent was made to the crypt, where Dr. Stainer first addressed the assembly, referring in eloquent terms to the genius of Sir John Goss as a church composer, and to his many admirable qualities of head and heart. Mr. T. L. Southgate, the Hon. Secretary of the Committee, explained the unavoidable absence of the Chairman, Sir Arthur Sullivan, after which the wooden screen before the memorial was removed. We extract the following description from the official report:—"The monument has been designed by Mr. J. Belcher. It is of a classic character, the principal material being alabaster, variety being obtained by white and black marble. The chief feature is a piece of carving in Carrara, by Mr. H. Thornycroft, A.R.A., representing five choristers with music books engaged in singing. Below this panel is the opening phrase of Sir John Goss's anthem 'If we believe that Jesus died,' and beneath is the inscription: 'In remembrance of Sir John Goss, Knight, Mus. Doc., Cantab. Composer to H.M. Chapels Royal, and for thirty-four years Organist and Vicar Choral of this Cathedral. Born 27 December, 1800. Died 10 May, 1880. His genius and skill are shown in the various compositions with which he has enriched the music of the church. His virtues and kindness of heart endeared him to his pupils and friends, who have erected this monument in token of their admiration and esteem.' The base of the monument is richly carved with floral arabesques intertwining with a lyre."

The subscribers afterwards adjourned to the Chapter House, where the final general meeting was held, with Dr. Stainer in the chair. The accounts were presented, from which it appeared that a sum of about £330 had been received, while in consequence of the generosity of Messrs. Belcher and Thornycroft in making only a nominal charge for their valuable services, the expenditure had only reached £212. It was moved by Mr. E. H. Turpin, and seconded by Mr. T. Dyson, that the surplus should be devoted to the augmentation of the Goss Scholarship at the Royal Academy of Music, and, after some discussion, the motion was carried. Votes of thanks were passed to Messrs. Belcher and Thornycroft, to the Dean and Chapter of St.

Paul's Cathedral, for permission to erect the monument, and also for the use of the Chapter House, to the Executive Committee, to Mr. T. L. Southgate, to Sir Arthur Sullivan, and to Dr. Stainer. Letters from the Bishop of Ely, the Rev. Thomas Helmore, and others, regretting their inability to attend, were taken as read, after which the meeting was dissolved.

"MORS ET VITA" IN PARIS.

M. GOUNOD'S Sacred Trilogie "Mors et Vita" was performed, for the first time in France, on the 22nd ult., at the Paris Trocadéro, under the personal direction of the composer. The instrumental and choral body comprised some four hundred executants, and the solo parts were entrusted to Mesdames Krauss (who had come from Vienna for the occasion) and Conneau, M. Faure, and Mr. Edward Lloyd. We must defer presenting our readers with a *résumé* of French opinions respecting the work, which cannot fail to prove interesting, and in the meantime quote the following remarks anent the performance from the pen of the Paris correspondent of the *Daily Telegraph*, who says: "Not only was the orchestra above reproach, but the chorus singers, on whom the effect of the work so much depends, executed their important task with remarkable precision and effect. When the Maestro first appeared on the platform he was greeted with far more warmth than a French audience usually displays, and all the more melodious numbers of the fascinating work were applauded with fervid enthusiasm. Of the Requiem, that takes up nearly the whole of the first part, the most popular numbers proved to be the tuneful quartet 'Quid sum miser,' in which the splendid phrasing of Madame Krauss told with conspicuous effect; and the only tenor solo, 'Inter oves locum præsta,' wherein the beautiful quality of Mr. Lloyd's voice made an unmistakable impression. . . . The 'Lachrymosa' and 'Pie Jesu' were also much liked, while the chorus at the opening of the second part, 'Sedenti in Throno,' with its effective introduction and accompaniment for violins, was applauded until M. Gounod, after much hesitation, allowed it to be repeated. M. Faure, the finest living declaimer of sacred music, lent emphasis to every word he uttered, and Madame Conneau's sympathetic voice was heard with pleasure in all the concerted pieces in which she took part." The great hall of the Trocadéro was well filled by a very select audience. The performance was to be repeated on the 30th ult.

"MORS ET VITA" AT TORONTO.

GOUNOD'S latest Oratorio was produced at Toronto, with marked success, on the 4th ult., under the able direction of Mr. F. H. Torrington. The local journals are unanimous in praise of the musical merits of the work, and we regret that space will not allow us to do more than make a few short extracts from the notices. The *Toronto World* says:—

"An immense audience filled the Pavilion Music Hall last night, when the Philharmonic Society presented Gounod's now famous Oratorio 'Mors et Vita,' on the occasion of their second Concert (fourteenth season). The grand chorus consisted of 250 voices, and the orchestra of fifty performers, under the leadership of the Society's able conductor, F. H. Torrington, to whom is due great credit for the manner in which the great work was performed. The soloists were Mrs. Gertrude Luther, of Buffalo (soprano), Miss Ryan (alto), Charles H. Thompson, of New York (tenor), and Fred. Warrington (bass). The great reputation earned by 'Mors et Vita' at its initial performance at the Birmingham Festival last year, and the announcement that the Philharmonic would produce it in Toronto, for the first time in Canada, was a whet to the appetite of the city's music-loving public, and the admirable rendition of last night was such that those who had anticipated a great treat in the work and its execution were not disappointed. It is indeed a grand work, and it is well that it has been one of those chosen for the coming musical festival."

The *Toronto Mail*, after speaking of the first part of the work, continues as follows:—

"An orchestral prelude entitled 'The sleep of the dead' leads to a musical representation of the trumpets at the

last judgment. An orchestra of eighteen brass instruments is employed in the score to depict this scene. The effect, as may be imagined, is exceedingly striking, and that it created a profound impression last night was evidenced by the applause. 'The resurrection of the dead' then leads to a sub-section entitled 'The Judge.' Then the motive of happiness is amplified into a broad and beautiful melody-song by the strings in unison, and then utilised as an accompaniment to the chorus "To God high enthroned." A soprano solo, "The righteous shall enter into glory eternal," very melodious and of a light and felicitous style, and responded to by the soprano and contralto of the chorus, is suggestive of the beatitude of the saved. This number was so enthusiastically applauded that Mr. Torrington conceded the *encore*. The demand was a significant indication of the predilections of the audience."

And the opinion of the *Toronto News*, chiefly upon the performance, is thus expressed:—

"The best people of the city filled the Pavilion last night to listen to Gounod's masterpiece, 'Mors et Vita.' The interpretation given to this magnificent composition by the Toronto Philharmonic Society was both effective and artistic in a high degree, and adds another laurel to the chaplet accorded by universal consent to Mr. Torrington as one of the ablest teachers and conductors on this continent. The chorus was perfectly balanced, and the singing throughout was characterised by an exactness of time and distinctness of phrasing that was most satisfactory. There was a slight dragging in one or two places, notably in the closing measures of the chorus 'Day of anger.' This, however, was more than atoned for by the firm, stately sweep and rhythmical precision with which they gave 'Sacrifice of prayer' and 'Lord, for ever let the light.' The closing chorus was magnificently rendered. The training and artistic ability of the orchestra was apparent throughout, and nowhere more so than in the opening symphony of the second part. Their rendition of the wonderful conception 'The trumpets of the Last Judgment' and 'The resurrection of the dead' was very effective."

We may mention that at the Grand Musical Festival which is to take place at Toronto during the present month "Mors et Vita" will be given on the first day.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

It is only in keeping with the wave of fervent loyalty which has just swept over Liverpool, and attracted the eyes of the world to a grand and significant Royal pageant, that this notice should give precedence to the part which music has played in this memorable visit. Every journal in the land has already had its share in the description of the ceremony on the 11th ult., when Her Majesty the Queen opened in person the International Exhibition of Navigation, Travelling, Commerce, and Manufacture, which has expanded so rapidly from the comparatively recent inception of the idea. It is therefore unnecessary to add to the encomiums which have been so well deserved by our worthy mayor, Sir David Radcliffe, whose exertions in the progress of the work have been of a most practical and assiduous character. Like the building itself, however, the musical arrangements were greatly hurried at the last, and it was only about a fortnight prior to the event that the Philharmonic Choral Society was informed that it had been selected by the Executive Council to sing the choral music at the opening. The honour was eventually shared with the chorus of the Philharmonic Society, which it was subsequently arranged should assist at the ceremony, and thus increase the number of the voices to 400. We could have wished to have ignored the lamentably imperfect arrangements which had been made for the accommodation of the orchestra and choir, considering that the occasion was so novel and exceptional, and that a certain margin of incompleteness must always be accorded to every Exhibition of importance; but an incident which subsequently occurred during the ceremony necessitates some reference to this matter. The chorists took the lead on the entrance of the Queen by singing Sir Michael Costa's arrangement of the National Anthem, which was given with force and spirit, but the sentiment was taken up too enthusiastically by the cheering auditors,

to the detriment of the musical effect. This was followed by the Overture, composed specially for the occasion by Mr. F. H. Cowen, in which, by Her Majesty's permission, was incorporated a Choral, from the hand of the late Prince Consort. And here Mr. Cowen, who had entire control of the music throughout, was subjected to a thoughtless slight, which surely could not have emanated from the Royal command. The Overture was proceeding, but it was evident that amidst the buzzing excitement of the concourse of people it could only be heard a very short distance from the orchestra; and then the Mayor, probably in his anxiety to conserve the dignity of the ceremony, but without properly appreciating the significance of such an act, sent a message to Mr. Cowen to cut the Overture short, which was accordingly done. We are glad to know, however, that the *amende honorable* for this palpable oversight has since been made. After the presentation of the address, the opening chorus, "All men, all things," from Mendelssohn's "Hymn of Praise," was given by the combined orchestra and chorus, and notwithstanding the deficient acoustic properties of the vast building, the effect was fine and impressive. The ceremony finally concluded with "Rule Britannia," which again served as fuel to the enthusiasm of the 20,000 people present, and completed an event which, with all its imperfections, will ever live in the recollection of Liverpudlians.

Herr Richter's Concert at the Philharmonic Hall, on the evening of April 27, took place too late to be recorded in the May number. The musical success of this Concert was most pronounced, but we are afraid that the same cannot be said of the finances, as the stalls were not so well filled as might have been expected. The programme contained two examples of Wagner, the Overture to "Die Meistersinger," so buoyant and refreshing, and so varied from what is accepted as the usual Wagnerian style; and the "Siegfried" Idyll, which was composed on comparatively limited lines as a Serenade. There were also the Overture to Cherubini's "Anacreon" and Liszt's Hungarian Rhapsody. But the great *piece* of the evening was Beethoven's Choral Symphony, a work which still holds its commanding pre-eminence, and which, by its exacting difficulties, renders its performance only possible to executants of the very highest calibre. The soloists consisted of Mr. Franke's Vocal Quartet, Miss Hamlin, Miss Lena Little, Mr. W. J. Winch, and Mr. O. Fischer, the choral work devolving upon the Liverpool Philharmonic Choral Society, which had been specially engaged for the occasion. It is only by the most thorough acquaintance with every note that an adequate rendering of the vocal portion is at all possible, and this the Society had fortunately received by a careful training under its excellent chorusmaster, Mr. James Sanders. The result was therefore without a flaw, and the members of the Philharmonic Choral Society have not only earned the thanks and congratulations of Herr Richter, which he has communicated to them in a handsome letter, but they have assisted in a performance of the Ninth Symphony, which it would be almost impossible to excel.

Another visit from Señor Sarasate—a sure indication of the success of his previous appearances in this city. His programme on the 8th ult., in the Concert Room of St. George's Hall, included as special items Schumann's Sonata in A minor and Wieniawski's Concerto, No. 2. These again sufficiently asserted the Spanish artist's claim to a position of the very highest standing, and his wonderful facility in the manipulation of his instrument. Señor Sarasate was accompanied by Mr. Cor de Lass, who rendered with considerable energy and power on the pianoforte several examples of Rubinstein, Chopin, &c.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

DR. HANS RICHTER'S annual visit to Manchester was paid on Thursday, April 29, too late in the month to be reported in my last letter. For the first time we had something like a fair opportunity of judging the capacity of the popular Conductor, and of estimating his influence over his interpreters. At previous Concerts here his orchestra had been largely composed of local performers, accustomed to other guides and styles of direction. Doubtless for business

reasons the resources of the district were utilised to the utmost; and the results of insufficient acquaintance with the peculiarities of the director, and of inadequate rehearsal, were distinctly apparent. Whatever may be our musical wants, beyond all question we do, during the winter months, enjoy great opportunities of growing familiar with orchestral effects, and of forming a reasonably good estimate of what is attainable by competent players accustomed to one another, and to a sympathetic control. Consequently, Dr. Richter's previous visits to this city have been made under somewhat disadvantageous circumstances. But for his recent presentation of orchestral works, he secured a large contingent of performers accustomed to his *bâton*; and by increased rehearsal, familiarised with his mannerisms. And so the effects were altogether more complete, spontaneous, and satisfactory. Not only were the strings brighter and fuller, the wind more delicate and more skilful in tempering the peculiar rising dissonances of Wagner's characteristic scoring, but the whole was better balanced, the various sections responding more readily one to another. Strangely, however, the old blare of trumpets and banging of drums were tolerated, and it is evident, therefore, that the perfect conductor has not yet appeared.

I have dwelt thus upon the style of performance, because that forms the almost sole attraction and interest of Dr. Richter's visits here. The programme contained no novelty to a Manchester audience; and, indeed, was only very slightly varied from the schemes of former years. The "Eroica" we know; and Dr. Richter's idea of it we have had previous opportunities of testing. The *Vorspiel* to "Die Meistersinger" has become familiar. Mr. Hallé, several seasons ago, introduced us to Glinka's "Komarinskaja," in which sparkling orchestration does something to atone for, or hide, triviality of idea and workmanship. And, with all respect to its erudite author, and to those who, having got into the way of extolling all his works, persist in repeating the stock phrases with which for the last thirty years we have been regaled, I cannot help saying that "Anacreon" might now be allowed a little rest. The Hungarian Rhapsody in F (Liszt's No. 1) was very attractive at first; but we have heard it over and over again, and in all forms, and we would like a little relief.

At the Concert Hall, Señor Sarasate and Mr. Cusins gave a Violin and Pianoforte Recital, on the 3rd ult. The audience was more select than remunerative, as is usually the case here whenever any but the most familiar artists appear. The technical skill of the great Spanish violinist excited deserved applause; but a certain breadth of rendering, with which other players of first rank have charmed us, was missed. Absolute certainty of intonation and of execution, with a wonderful resonance and equality of tone, Señor Sarasate undoubtedly possesses, but, perhaps, a more reverent subordination of the player to the composer, of the messenger to the message, might be desired.

The Gentlemen's Concerts gracefully and appropriately concluded on Monday afternoon, the 17th ult., by a Pianoforte Recital, in which Miss Fanny Davies immensely increased the interest she a short time ago created in the same room. During the season the popularity of afternoon performances has been distinctly proved, and the wise path of the directors of the Concert Hall marked out. The capabilities of our native artists have also been largely insisted upon, and a prudent economy been shown to be feasible. In every way, therefore, the final gathering of the season was judiciously planned. A large audience assembled to listen to a young English player, not only of highest promise, but of present attainment. The programme embraced a very wide range in the development of pianoforte music, and demanded great executive skill and versatility of resource on the part of the interpreter. But, in Beethoven's Op. 101, and Schumann's "Etudes Symphoniques," especially, Miss Davies exhibited all the qualities of an experienced and a self-reliant player of the first rank.

Unfortunately for the enthronement of our new bishop, the cathedral organ—owing to repairs of the building—was not available; so that the musical part of the service was not impressive. The anthem "Awake," was not a wise selection.

Mr. Walter Parratt gave an Organ Recital in this neighbourhood on the 11th ult., at which Mrs. Stoneley, one

of our most promising local sopranis, sang "I know that my Redeemer" with great expression, and "From mighty Kings" with admirable power. The programme comprised Bach's Toccata and Fugue in D minor, and Handel's Concerto in A major.

On Saturday, the 22nd ult., Messrs. Seymour Jackson and Fred. Gordon ventured upon a joint benefit Concert before the former gentleman joins the Carl Rosa Company. As a purely local undertaking, the whole performance was extremely creditable. Miss Conway possesses a mezzo-soprano voice worthy of cultivation, and Miss Dews sings with expression songs of somewhat mournful character. Mr. Gordon essayed "Honour and arms," and Mr. Jackson gave "Sound an alarm" with general acceptance. Mr. Pyne played Rheinberger's Concerto with accompaniment for strings and three horns, affording another evidence of the difficulty of effectively combining organ and orchestra. In spite of the skill of the soloist, the result was very patchy, the power of the organ causing the accessory instruments to sound fidgety rather than helpful, especially when, with strange want of judgment, the already feeble strings were muted.

At an interesting meeting of the members of the St. Cecilia Amateur Choral Society a silver service, of vase, basket, and trays, was presented to Mr. Hecht, as an expression of the regard entertained for him, and as a recognition of his energetic services on behalf of the Society during the past twenty-five years.

Herr Rubinstein's Recital, on the 25th, was arranged to show the chronological development of original clavichord and harpsichord music, from William Bird's "Carman's Whistle" and Dr. John Bull's "The King's Hunting Jig" to the smaller compositions, such as the "Rondo alla Turca," of Mozart. The next performance will carry on the history to the present treatment of our household instrument, and will, probably, more thoroughly interest a miscellaneous audience. Herr Rubinstein's playing of Bach's Chromatic Fantasia is pretty generally known. Scarlatti's "Cat's Fugue," also, is not altogether a novelty. Of the less familiar works, Rameau's "Gavotte avec Variations" excited great favour, while the extraordinary rapidity with which the great player rendered Scarlatti's Sonata in A roused the enthusiasm of the vast audience. Still, the favourite pieces were those selected from Handel. Even those, certainly strange to most present, appealed with a definiteness of aim and with a concentrated purpose that made them stand out amid much that was vague. It is very questionable whether such a long selection of music of somewhat uniform style could ever be heard with entirely sustained interest, and the fact that upwards of three thousand people sat to the end of the performance proves not only the popularity of the executant, but a genuine love of music even of an entirely unexciting character.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE month of flowers has not been very fruitful here in events of serious musical interest, though the quantity of music performed has been in excess of that of previous months, and, so far as could be judged from the appearance of the audiences, considerably in excess also of public requirements. This remark applies more particularly to operatic music, serious and comic, which has been a prominent feature at two out of our three local theatres during a great part of the month. Concert music of the orthodox kind has been, on the other hand, remarkably scarce, the only entertainment of importance being the closing Concert of Mr. Stockley's orchestral series, which took place in the Town Hall on the 6th ult.

The interest of this event centred in the production for the first time, under the composer's direction, of a new concert Overture by Dr. J. F. Bridge, organist of Westminster Abbey, entitled "Morte d'Arthur," and based, as the name implies, upon Tennyson's beautiful setting of this section of the Arthurian legend. Whilst preserving the orthodox overture form, the composer has so far moulded it to the varying exigencies of the poetic situation that his work must be classed strictly as programme music, of which it may be pronounced at once an admirable example. An

Preserve me, O God.

June 1, 1886.

ANTHEM FOR SOLO AND CHORUS.

Psalm xvi. 1-3, 7, 8 (Bible Version).

Composed by CHARLES SALAMAN (1881).

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

Andante con moto.

VOICE.

Andante con moto.

sostenuto.
pp Sw. 8 ft.

ORGAN.

Ped. soft 16 ft. (Sec. coupl.)

ALTO SOLO.

Pre - serve me, O

rit. pp

God, for in Thee do I put my trust, pre - serve me, O God, for in

cres.

Thee do I put my trust. O my soul, my soul, Thou hast said, Thou hast

and Oboe. cres.

said un - to the Lord, Thou art my God,

Thou art my God, my glad-ness is cen-tred in . . Thee, and in the

pi - ous of the earth, and the ex - cel-lent, in whom, in whom is all my de -

light. I will

Con anima.

SOPRANO. *ff* In whom is all my de-light, in whom is all my de-light.

ALTO. *ff* In whom is all my de-light, in whom is all my de-light.

TENOR. *ff* In whom is all my de-light, in whom is all my de-light.

BASS. *ff* In whom is all my de-light, in whom is all my de-light.

In whom is all my de-light, in whom is all my de-light.

Con anima.

Gt. Full to 15th. *sf* *Sr.* *p* *Ch. 8 ft.*

cres. *sf cres.*

bless the Lord, . . . who hath giv'n me coun-sel, I will

pp I will bless the Lord, I will bless the Lord,

pp I will bless the Lord, I will bless the Lord,

pp I will bless the Lord, I will bless the Lord,

pp I will bless the Lord, I will bless the Lord.

bless the Lord, . . . who hath giv'n me coun-sel,

I will bless the Lord, I will bless the Lord,

I will bless the Lord, I will bless the Lord,

I will bless the Lord, I will bless the Lord,

I will bless the Lord, I will bless the Lord,

Pre - serve me, O God, for in Thee do I put my

Thee do I put my trust, pre - serve me, O God, for in Thee do I put my

Thee do I put my trust, O God, pre - serve me, O God, for in Thee do I put my

- serve . . . me, O God, pre - serve me, O God, for in Thee do I put my

- serve . . . me, O God, pre - serve me, O God, for in Thee do I put my

Gl. Sft. *Comp. Sic. to Gl.*

trust, for in Thee, for in Thee do I put my trust, my

trust, for in Thee, . . . for in Thee do I put my trust, my

trust, for in Thee do I put my trust, my

trust, for in Thee do I put my

trust, for in Thee do I put my trust, my

trust, for in Thee do I put my trust, my

Sic. *cres.*

trust. Be-cause He is at my right hand, I shall not be mov - ed. O

trust Be-cause He is at my right hand, I shall not be mov - ed.

trust. Be-cause He is at my right hand, I shall not be mov - ed.

trust. Be-cause He is at my right hand, I shall not be mov - ed.

trust, my trust. Be-cause He is at my right hand, I shall not be mov - ed.

Gl.

God, pre - serve me! A - men.

Pre - serve me, O God! A - men, A - men.

God pre - serve me! A - men, A - men.

God pre - serve . . . me! A - men. A - men.

God pre - serve me! A-men, A - men, A - men.

Ohoe in.

dim. p sf rit.

Also published in Novello's Tonic Sol-fa Series, No. 247, price 1d.

introduction in C minor, triple time, illustrating the lines

So, all day long, the noise of battle roll'd
Among the mountains of the winter sea ;

is appropriately energetic and martial in character, with bold vigorous phrases for the strings, emphasised by trombones and drums, and alternating passages for the woodwind. An expressive phrase for the horn ushers in the overture proper, opening with an *Allegro* for which the poetic material is derived from the dialogue between the wounded king and his faithful follower, bold Sir Redivere, the casting of the wondrous brand Excalibur into the mere, and the king's vision of the island valley of Avilion. The melody in which this vision is suggested is one of rare refinement and melodic beauty, and the *Coda* suggested by the disappearance of the barge with its royal burden, is both appropriate in feeling and ingenious and felicitous in construction. The work altogether is a masterly one, though more than one hearing is evidently needed to fathom its full significance. On the conclusion of the performance, which reflected great credit on the band, Dr. Bridge was honoured with a hearty recall.

Next in interest and novelty to Dr. Bridge's Overture came a Symphony (No. 1) for organ and orchestra, by Mr. A. Guilmant. The work, which is entirely modern in feeling and treatment, and reveals few traces of the influence of the old contrapuntal school, consists of an introduction and three movements, of which the two first are partially fugal, but, perhaps, its most pleasing feature is the Choral, which occurs in the second movement, a *Pastorale andante*. It was capably played by Mr. Stimpson and the band. Gade's Symphony in C minor (Op. 5), which served in 1843 to introduce the composer to Mendelssohn and Schumann, is still seemingly as fresh and characteristic as when it was first heard in this country. Of the remaining orchestral items, the Overture to "Der Freischütz," and the brilliant Hungarian March from Berlioz's "Faust," it would be superfluous to speak. The vocalists were Madame Clara Samueli and Mr. Edward Lloyd.

The Anniversary services of the Church of the Redeemer on the evening of the 25th, were distinguished by a very creditable performance, so far as the resources would permit, of Gounod's "Mors et Vita," with the assistance of a choir of seventy voices.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

A VISIT from Herr Richter and his famous orchestra is a rare event in Yorkshire, and amateurs, already involved in obligation as they are to the promoter of the Leeds Popular Concerts, owe him especial thanks for the Concert which was given in the Leeds Coliseum on the 28th of April. The Concert was an extra one, the series originally announced for the season having been completed some time previously. It nevertheless rounded off in brilliant fashion a season of more than usual interest. The Concert was interesting in more senses than one, for the chief work selected for performance was Beethoven's Choral Symphony, which has not been heard here since the Musical Festival of 1880. With the recollection of that magnificent effort still fresh, it was only natural that Yorkshire musicians should attach exceptional importance to Herr Richter's Concert. The performance was a remarkably fine one. The chorus was that of the Leeds Philharmonic Society, supplemented by a contingent of the Dewsbury Choral Society, all of whom, along with their Conductor, Mr. Alfred Broughton, gave their services gratuitously. The voices were well balanced, full, and fresh, and they sang with a precision and spirit which appears to have commanded even the admiration of Herr Richter himself, who, a few days afterwards, wrote to Mr. Broughton, expressing his high sense of appreciation for their efforts. The orchestral work too was given with great finish, and although the performance as a whole may not have equalled in grandeur that of the Festival alluded to, it was no less impressive and abiding in its effect. As was to be expected, Wagner had an important place in a Concert for which so zealous a disciple was chiefly responsible. He was represented by the characteristic and remarkable Overture to "Die Meistersinger," and the "Siegfried" Idyll. To both these compositions the orchestra did full justice. A finer rendering of the

Prelude could scarcely have been given, the *Leitmotive* being brought out in fine contrast, and the elaborate harmonies being reproduced with clearness and brilliancy. Two other works only were rendered—Cherubini's Overture to "Anacreon" and Liszt's "Hungarian Rhapsody" in F, the former a joyous refreshing contrast to the severe Wagnerian fare, and the latter a fanciful and highly coloured work, which formed a brilliant *Finale* to the Concert. It should be added, that in the performance of the Choral Symphony, good service was rendered by the soloists, Miss Hamlin, Miss Lena Little, Mr. Winch, and Mr. Fischer.

The Manningham Vocal Union gave a very intelligent performance of Mr. Cowen's Birmingham Cantata "Sleeping Beauty," in the Bradford Grammar School, on April 30. The chorus gave a fairly satisfactory account of an exceedingly delicate and difficult task. Their rendering of the graceful and suggestive chorus of good fays, "Draw the thread and weave the woof," was one of their best efforts. The *pianissimo* passages generally were well marked, and the quality of tone was pure and well balanced. The orchestra was the weakest element, and although excellently led, betrayed many shortcomings. The test was undoubtedly a severe one for the band of the New Philharmonic Society. The soloists were Miss Norton, Mrs. Ashcroft Clarke, Mr. W. J. Newton—who gave a very fine rendering of the *Prince's* Scena, "Light, light at last"—and Mr. Newton Laycock. The Conductor was Mr. J. H. Rooks. The second part of the Concert included songs by Miss Weber, Mr. Holdsworth, and Mr. Arthur Broughton, a piano solo by Miss M. E. Dyson, and Mozart's Symphony in E flat. The money realised by the Concert was devoted to the Bradford Blind Institute.

The Bradford Old Choral Society gave Weber's Mass in G, and Romberg's "Lay of the Bell," in the Mannville Schoolroom, on the 7th ult. The two interesting works received fair treatment. The chorus sang the Mass music with excellent effect, and their efforts were ably supplemented by the Society's orchestra, who rendered the rich accompaniments with precision and animation. The soloists were Mrs. Stevenson-Arnold, Mrs. Ashcroft Clarke, Mr. H. Waddington, and Mr. G. H. Hartley. Mr. T. Ward conducted zealously and successfully.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THE fourth of the series of the Monday Popular Concerts for the present season was given at the Colston Hall, Bristol, on Easter Monday, before a somewhat limited audience. Perhaps there were other predominant attractions just at this time, but certainly the numbers were thinner even than is usual. The programme was, on the whole, hardly so interesting as many that are presented to us; but there were several works of great merit, the chief feature being Mr. Prout's first Organ Concerto in E minor, which was conducted by the composer, and most warmly received. Mr. George Riskey presided at the organ, and his masterly and spirited performance of his most difficult task left nothing to be desired. We have before had the opportunity of hearing this admirable work under the same auspices, and the audience seemed to enjoy it even more than on the former occasion, and both composer and soloist were obliged to return to bow their acknowledgments. The members of the band distinguished themselves even more than usual in the Overture to "Tannhäuser," with which the Concert opened, and also played the March from Ravi's Symphony, No. 5, in E, very well. The other items were a pleasing Overture, entitled "Spring," written by Miss Ellicott, daughter of the Bishop of Gloucester and Bristol, Mendelssohn's Capriccio Brillant in B, for pianoforte and orchestra, in which Miss Bennett sustained the solo part very creditably, a cornet solo Fantasia, "Torquato Tasso" (Donizetti), splendidly played by Mr. Ellis, Langer's Duet for two violins, "Grossmutterchen," and a selection from "The Pirates of Penzance." The vocalists were Miss Fryer, Miss E. Lloyd, and Mr. Montague Worlock, whose several contributions were heartily applauded.

The fifth of these Concerts, which took place on the 10th ult., was one of special interest, as it witnessed the produc-

tion for the first time in Bristol of Berlioz's *Grand Symphonie Fantastique*, "Episode de la vie d'un Artiste" (Op. 4), in five parts. No trouble was spared to ensure a worthy production of this truly great work, and the result of many careful rehearsals was an excellent performance. The difficulties are very great, and entailed much study on the part of every member of the band ere they could be satisfactorily surmounted. The band was augmented for this occasion, as was indeed necessary, for the score, besides the usual complement of strings and wind, contains an E flat clarinet, a cor Anglais, four bassoons, two ophicleides, two pair of drums, with four players; four harps, and two large bells, which were specially cast for this Concert by Messrs. Lewellins and James, of Castle Green, Bristol. The audience warmed to the work in a remarkable manner. The bright and taking second part first seemed to rouse them, and the novel effect produced by the four drums in Part 3 excited unwonted enthusiasm; certainly the "mimic thunder" was most splendidly managed, and too much praise can hardly be awarded to the band for the beautiful rendering of the tender pastoral phrases of this movement. The dramatic fourth movement was very successfully given, and the last part, in which, as Schumann confesses, "all goes head over heels," seemed to leave us with a great notion of the genius of the composer, who by means of music could call such strange and weird scenes into being. Mr. Riseley must be heartily congratulated on the entire success of his arduous undertaking. A large audience was present, though how much the announcement of startling novelties in the way of drums, bells, &c., had to do with the presence of a good many of those assembled, it is perhaps well not to enquire. We can only briefly notice the second part of the programme. The orchestral portion consisted of ballet music, "Samson and Dalila," (Saint-Saëns); Introduction to the third act of the "Meistersinger" and the "Ride of the Valküre" (Wagner); *Prélude*, "Le dernier sommeil d'une Vierge" (Massenet); and *Rhapsody*, No. 1, in F (Liszt). The vocalists were Miss Hannah Jones and Mr. J. F. Nash, of Bristol Cathedral.

The Grammar School, Warminster, more than sustained its reputation on Easter Tuesday, when it gave, at its annual Invitation Concert, three complete works—Macfarren's "May Day," Beethoven's Second Symphony, and Weber's "Preciosa," in Cantata form, as published by Messrs. Novello, Ewer and Co. The choir sang with precision, force, and delicacy, and the observance throughout the whole Concert of light and shade, and all the gradations from *ff* to *ff*, conveyed a lesson to a crowded and interested audience of 600. The chorus numbered about sixty voices, and the orchestra, a complete one, about thirty executants. The latter deserve especial praise for their spirited and admirable rendering of the Symphony, and Weber's brilliant and melodious Overture to "Preciosa." To Dr. Alcock, the head master, who originated and conducts these Concerts, and to the numerous members of his family who assist at them, thanks are freely given.

The Sarum Choral Society gave an excellent performance of "Elijah," in the Assembly Rooms, Salisbury, on the 5th ult., under the conductorship of Mr. Aylward. The principal vocalists were Madame Wilson-Osman, Mdle. Hélène Arnim, Mr. Iver McKay, and Mr. Thorndike, while the orchestra (which included all the principal professionals and amateurs in Salisbury) was reinforced by Mr. Burnett (leader), Mr. Whitehouse (cello), Mr. C. White (double-bass), and a full complement of wind from London. It being the week of the Synod, there was a large audience, and the Oratorio went without a hitch, giving the greatest satisfaction, and eliciting the general verdict that the Concert was the finest yet given by the Society.

The annual Morning and Evening Concerts of the Western Counties Musical Association were given in the Victoria Hall, Exeter, on April 29. The works selected for performance were Mendelssohn's "Elijah" and Sir G. Macfarren's "Lady of the Lake," Beethoven's Overture to "Egmont," Wagner's "Tannhäuser" March, and a double-bass solo. There was a crowded audience in the afternoon to hear the "Elijah," which was very creditably performed; but neither the audience nor the performance were so good in the evening. The "Egmont" Overture was very fairly played, and the March from "Tannhäuser" went well, and was much applauded, as was also Mr. Reynolds's very clever

performance of De Beriot's Fifth Air, with variations, as double-bass solo. The performance of "The Lady of the Lake," however, left much to be desired, the orchestra showing an evident lack of sufficient rehearsal. This was also the case with some of the chorus work, though the first and second choruses, and the "Coronach" were well sung, and sustained the previous reputation of the Association. The principals, Miss Agnes Larkcom, Miss Henden Warde, Mr. Iver McKay, and Mr. Watkin Mills, were all thoroughly efficient. Mr. D. J. Wood, Mus. Bac., Organist of the Cathedral, conducted throughout with ability and judgment.

The Salisbury Vocal Union gave their 22nd Concert in the Hamilton Hall, Salisbury, on the 17th ult. The first part was devoted to a selection from "Judas Maccabæus," which was exceedingly well rendered by a band and chorus of eighty performers. The second part was a miscellaneous selection of overtures, part-songs, and vocal solos. The soloists were Miss Julia Jones, Mrs. Alexander Colbourne, Mr. J. M. Hayden, and Mr. Arthur Crick. Mr. Calkin led the band, Miss Winifred Harwood presided at the pianoforte, and Mr. J. M. Hayden conducted, as usual.

The Bath Choral Union gave their third Concert for this season on the 11th ult., when Cowen's Cantata "Sleeping Beauty" was performed in a creditable manner. On the next evening the Orchestral Society gave their last Concert for the season at the Assembly Rooms, Bath, with Miss Alice Grey and Mr. G. Miles as vocalists, and Herr Van Praag as solo violinist, and this was followed on the 17th ult. by a grand Choral Concert, by the Bath Philharmonic Society, under the directorship of Mr. Albert Visetti. The programme consisted of choice selections from Bach, Handel, Mendelssohn, Liszt, Sullivan, Schumann, &c. Madrigals, by Pyne and Pierraccini (Bath), and also compositions written especially for this Concert by Dr. Bridge and Mr. Albert Visetti. There was a full accompaniment of harps, organ, and strings, and the Concert was a great success.

Dvorák's work, "The Spectre's Bride," was performed by Mr. Riseley at the last of the Monday Popular Concerts for the season, on the 24th ult. A notice will appear next month.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

MR. FRANKLIN PETERSON gave the second of his Historical Recitals on April 20; it consisted of selections from the more modern composers for the organ, Rheinberger, Gaultier, and Liszt. Miss Annie Grey sang Topliß's "Consider the lilies" and Sullivan's "And God shall wipe away all tears."

On April 27, Señor Sarasate and Mr. Cusins gave a second Recital, which, needless to say, was a great pleasure to all present; the performance was warmly applauded.

On the evening of the 10th ult., Herr Otto Schweizer gave, by invitation, his annual Private Pupils' Concert. He was assisted in the vocal department by Miss Annie Grey, who was much appreciated in her rendering of "The flowers of the forest," and Mr. Arthur Edmunds, whose flexible voice and tasteful style always make him welcome. The most noteworthy performance was that of a young lady who played Schumann's A minor Concerto and Chopin's Nocturne in G major (Op. 37, No. 2).

Herr Gallrein gave his fifth Chamber Concert on the 11th ult., when he was ably assisted by Mr. Della Torre (pianist), Mrs. Jamieson, and Miss Annie Grey.

A Recital of sacred music took place in St. Vincent's Church, on the 13th ult. Mr. Arthur Edmunds contributed solos, among which Mendelssohn's "If with all your hearts," was conspicuous by the finished rendering it received. Mr. Gilbert Ferrier gave a Chamber Concert, assisted by Messrs. Cole, Daly, and Walton. His solos, carefully interpreted, were selections from Chopin and Scharwenka, and the concerted pieces included both Schumann's and Rheinberger's Quartets in E flat.

The Saint Giles's Choral Society performed "Samson" in the old Cathedral on the evening of the 21st ult. The solo parts were sustained by artists from London: Mdle. José Sherrington, Miss Emily Dones, Mr. Iver McKay, and

Mr. Arthur Rousbey. Mr. Hartley was Organist, and Mr. Sinclair, Conductor.

Mr. Carl Rosa's Opera Company visited Edinburgh this month. The principal artists were Mesdames Marie Roze, Julia Gaylord, Georgina Burns, and Jennie Dickinson, and Messrs. McGuckin, Esmond, Sauvage, Burgon, and Max Eugene. The novelty produced was "Fadette."

MUSIC IN GLASGOW AND WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE following Concerts took place at the end of April, too late for being mentioned in my May letter:—A performance of Mendelssohn's "Lauda Sion," with other shorter selections, by the Musical Association of St. James's Established Church (Mr. Sweeney conducting, and of Weber's Mass in G, and other sacred and secular music, by the Choir of Laurieston Established Church, under Mr. Threshie's direction, both Concerts being on the 27th of April. A Concert of Secular Music, chiefly glees and part-songs, was likewise given by the Choir of Camp-hill United Presbyterian Church on the 29th of that month. The last-mentioned choir, it may be added, intends to produce Anderton's Cantata, "Yule-tide," next Christmas.

The Bothwell Musical Association, which is under the conductorship of Mr. Hugh McNabb, held its annual Concert on the 7th ult., when E. C. Such's Cantata, "Narcissus and Echo," formed the chief part of the programme. A very fair rendering was given of this agreeable composition, but the Concert in other respects was hardly what might have been looked for from the presumed musical acquirements of the members. Solos and such miscellanea are indeed the weak point generally in our smaller amateur Societies.

The annual Concert by the Glasgow Academy Choir (present pupils, boys, taking the treble and alto parts, and former scholars the tenor and bass) is generally the last event of the season, but by no means the least in importance, and that it still holds its place in public estimation was evident from the crowded and fashionable audience which gathered in the Queen's Rooms, on the 14th ult., at this, the eighth Concert. The chief composition performed was the new Cantata by Gustav Ernest, "Love's Conquest." It received a very creditable interpretation, the one drawback in its representation being the want of treble solo voices, which arose from an unavoidable and unexpected contingency not unfamiliar to those in charge of boys' choirs. The treble solos were allotted, under the circumstances, to a select body of twenty voices or so, which, on the whole, supplied the want acceptably. The Cantata, which is elegant and melodious, pleased very much. The pianoforte part was played by Mrs. Maclaren, and that for the harmonium, specially written for this performance by the composer, by Mr. C. H. Woolnoth. An anthem for first and second trebles, "If ye then be risen with Christ," and the Chorus of Handmaidens, from "Fridolin," "The Fay's Song," by Henry Smart, and other selections of similar character, together with solos, &c., by old Academy pupils, made up altogether an excellent programme, and the tuneful singing of the choir, their correct time, and their distinctness of pronunciation, were features highly creditable to the training of Mr. John Mac-laren, their enthusiastic Conductor.

The members of the Glasgow Society of Musicians dined together for the last time this season, on the 6th ult. They have met thus prandially, if I may coin a word, once a month, sometimes twice, since October last, enjoying music of a high-class character as well as a good dinner; but while thus mindful of themselves, they have not been neglectful of strangers (musicians, of course). Among the most distinguished of their guests during the season were Herr Richter, Mr. A. C. Mackenzie, Mr. F. Hueffer, Mr. W. A. Barrett, and Mr. Alfred Littleton. Several Symposia have also been held, at which, at a sort of smoking lecture, papers were read by members on various interesting subjects, including one on "Sound propagation," with experimental illustrations, by Professor Mackendrick, a member of the Society.

I wish to correct an error I inadvertently made last month in the name of the composer of "Silvia," when noticing the performance of the Cantata at Johnstone. I should have written Louis N. Parker, of course, not F. Parker.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, May 10, 1886.

I HAVE delayed a final review of the musical season in this City till the present moment, in order to include in it the principal achievements in all the departments of musical activity. Just now the American metropolis is enjoying a period of richly deserved rest after a season unexampled in the history of music in this country. Mr. Thomas brought his series of Popular Concerts to a close on April 15; two days later the American Opera Company gave its last representation at the Academy of Music, and immediately set out upon a tour which is to include the chief cities of the East and West. With the departure of Mr. Thomas and the forces under him, the local season virtually came to an end, although New York has continued since to enjoy as much music as any other city in the country, and new compositions have kept blossoming at opera house and concert hall. Thus an ambitious amateur conductor brought forward Massenet's "Mary Magdalen," on April 17; Dr. Van der Stucken and his German male chorus, the Arion Society, signalled the 18th by giving a Concert in which every work produced was novel to America, the more important compositions in the list being Gade's Orchestral Suite, composed for the celebration of Holberg's two-hundredth anniversary and entitled "Holbergiana"; Bernhard Scholz's "Das Siegesfest" cantata; and a Pianoforte Concerto in C minor, composed and performed by Louis Maas, formerly a teacher in the Leipzig Conservatory, now of Boston. On the same evening, Mr. Reinhold L. Herman, the conductor of the leading German Musical Association, the Liederkrantz, gave a performance of a setting for solo voices, mixed chorus, and orchestra, of Hood's "Bridge of Sighs," his own composition. Since then Mr. Dudley Buck has produced a cantata for solo voices, male chorus, and orchestra, entitled "The Voyage of Columbus," of which the authorship of both words and music is his, and that venerable relic of a bygone age, the Chevalier Antoine de Kontski, has written and given public representation to a comic opera, in French, which he named "The Sultan of Zanzibar," and produced for the double purpose, so he gave out, of benefiting the Polish exiles in America and satirising the political policy of Prince Bismarck with reference to the Chevalier's countrymen.

The occurrences which have exerted a dominant influence over the entire season have been those which have been under the direction of Mr. Theodore Thomas—the Popular Concerts and the representations of the American Opera Company. Neither enterprise turned out financially successful, though both were richly productive of interesting and instructive artistic results. The Concerts numbered forty-eight, two being given each week between the beginning of November and the middle of April. The programmes were, for the greater part, made up of selections from the standard repertory. The plan of devoting entire evenings to the compositions of single composers was abandoned early in the series, from a fear that the public would think such Concerts heavy. The desired degree of lightness was afterward secured by frequent performances of ballet music and short pieces. A review of the programmes shows that about fifty composers were represented with one hundred and fifty compositions. Beethoven had the greatest number of performances, thirty; Wagner came next with twenty-six, and the succeeding half-dozen ranked as follows:—Liszt, nineteen; Rubinstein, eighteen; Schubert and Mendelssohn, fifteen each; Berlioz, thirteen; Saint-Saëns, twelve; and Weber, eleven. The list of novelties was not large, and, to the disappointment of the advocates of the national movement, contained only one work by an American composer. The writers who contributed the novelties were Rubinstein, Tschaikowsky, Fuchs, Svendsen, Dvorák, Silas G. Pratt, Borodin, Gernsheim, Bruch, and Delibes. Dvorák's works have won a decided popularity in our concert rooms, especially the Scherzo Capriccioso (Op. 66), which Mr. Thomas introduced here in the season of 1884-85, and which occupied places in a Philharmonic as well as a popular scheme this season. To the production of his Birmingham Cantata by the Brooklyn Philharmonic Society

I will recur later. Partly, I fancy, because the Concerts were not financially profitable, partly, may be, because Mr. Thomas's opera schemes make it impossible, the Thomas Concerts next season will be limited to six in the evening and twelve in the afternoon.

The American Opera Company is reaping a much greater degree of popular success in other cities than it reaped here. The fact is, of course, easy of explanation. No other city in the United States has been called on, like New York, to patronise one hundred and twenty-seven representations of Grand Opera, to say nothing of several times as many performances of operettas within six months; and no other city has had its standard of judgment pitched by representations of such admirable excellence as those given at the Metropolitan Opera House. To the people outside of New York the American Opera has come with a brilliancy of scenery, a sumptuousness of attire, which have been almost as irresistible as they were novel to them. The success of the institution in Boston was unparalleled, and was beautifully supplemented by the organisation of a society having for its aim the encouragement of American opera. The same step was taken in Philadelphia and Baltimore, and it now looks as if the New York enterprise was to become a national one, and the metropolis was to be yielded up to the managers of the German Opera at the Metropolitan Opera House. Perhaps Mr. Thomas has taken a leaf from Mr. Carl Rosa's book of experiences. The company gave fifty-six performances in New York, the operas being, "The Taming of the Shrew," "Orpheus and Eurydice," "Lohengrin," "The Merry Wives of Windsor," "The Flying Dutchman," "Lakmé," "The Magic Flute," and Massé's "Marriage of Jeannette." The last-named pretty little work was given as a companion piece to Délibes's ballet "Sylvia." "Aida" and "Néro," which were announced as in study, were not given. The Company is now in the West and will enjoy a needed rest during next week, when Mr. Thomas and his orchestra will be engaged in the Musical Festival at Cincinnati. This Festival, by the way, is the seventh of the biennial Festivals established by Mr. Thomas in 1873. The principal choral numbers to be performed are Bach's B minor Mass, Haydn's "Creation," Rubinstein's "Tower of Babel," and Berlioz's "Damnation of Faust." An account of it will occupy my next letter.

In Brooklyn, on March 20, Dvorák's "Spectre's Bride" was performed under Mr. Thomas's direction. The solo parts, with one exception, were in good hands—namely, in those of Madame Helene Hastreiter, Mr. William Ludwig, and Mr. Whitney Mockridge. The latter gentleman was not up to the requirements of the score. The orchestra was admirable, the chorus sang spiritedly, and the Cantata achieved the most decided success of any new work brought out here this season, with the exception of the operatic novelties.

The Boston Symphony orchestra, after completing its series of twenty-four weekly Concerts, visited a number of cities, giving Concerts under the direction of Herr Gericke. The tour was undertaken to keep the musicians together a longer time than has been done heretofore, and thereby to increase their proficiency. With the same end in view, a series of Popular Concerts is now being given. Mr. Mapleson's Italian opera was shipwrecked in California, and the destruction was so much more complete than usual that New York will be spared the usual spring visitation. The same fate overtook Emma Nevada's Concert company. Such wrecks, when considered in connection with the successful ventures of the season, cause no heart pangs.

MUSICAL MEETINGS IN WALES.

The Eisteddfod seems to be as popular an institution as ever in Wales. At Eastertide musical meetings of this description took place in almost every town or populous place. The Abergavenny Eisteddfod, although held in Monmouthshire, is regarded as a Welsh institution. It was perhaps the most important of the series. The competitions were held in the market place under the presidency of Mr. T. P. Price, M.P., and the adjudicators were Dr. Roland Rogers, Bangor; Mr. D. Emlyn Evans, and other gentlemen. The test piece in the chief choral competition

was "Thanks be to God" ("Elijah"), a first prize of £50 and a gold medal, and a second of £25 and a silver medal being offered. Seven choirs competed—viz., Sirhowy and Tredegar (Mr. W. Jones, conductor), Ebbw Vale (Mr. J. Williams), Bridgend and Tondur (Mr. John Jenkins), Blaenavon (Mr. J. Jones), Rhymney and Pontlottyn (Mr. J. Roberts), Dowlais (Mr. Dan Davies), and Mountain Ash (Mr. D. E. Coleman). The Birmingham Musical Association was expected to be present also, but the train arrangements did not suit. Much regret was expressed on this account. The contest was watched with great interest by the large assemblage, and the result was declared as follows:—Dowlais, 1; Mountain Ash, 2. In giving his adjudication Dr. Rogers deprecated the action of the leaders in seeking to make their choirs shout loudly. Until this fault was remedied, South Wales choral singing must always be inferior to that of other parts of the country. This expression of opinion has not unnaturally occasioned a great deal of local attention. But this Eisteddfod promises to be eclipsed by one that is to be held at Aberdare in July next, when several important prizes will be offered for choral singing. Eisteddfodau were also held at Aberdare, where the Aberaman Choir, which did not appear as expected at Abergavenny, competed for and won £25 for the best rendering of the same test piece; at Caerphilly, at Aberavon (when a prize of £50 for the best choral rendering of "The many rend the skies" was taken by the local Choral Society, led by Mr. J. Phillips), at Neath, at Llan-twit Vardre, Llanelli, Penarth, Maesteg, and many other places.

The performance of "Samson"—an Oratorio quite unduly neglected—by the Holy Trinity, Paddington, Choral Society, on behalf of the Children's Hospital, Paddington Green, at the Kensington Town Hall, on the evening of the 25th ult., bears agreeable testimony to the increased demand for general efficiency which characterises the minor musical associations of the metropolis. Mr. Bates—a name of happy omen in connection with Handel's oratorio—is decidedly to be congratulated on the achievement of his chorus, in which a contingent of boys took part with excellent effect. The tuneful and correct singing of the choir throughout bespeaks careful training, while the fresh and resonant quality of the voices, and the ability of the tenors to hold their own, points to a careful selection or singular good fortune on the part of the Conductor. The solos were entrusted to Misses Marianne Fenna and Josephine Yorke, and Messrs. Edwin Bryant and Henry Pope. It is only fair to Mr. Bryant to mention that his efforts were on two several occasions cruelly interfered with by the obligato accompaniment of a piano-organ and cornet in the street below. Miss Marianne Fenna did full justice to the florid music which falls to the soprano, while Miss Yorke and Mr. Henry Pope turned their dramatic experience to good account, the former being very successful in her rendering of "Return, O God of hosts," and the latter gaining hearty applause by his vigorous delivery of "Honour and arms." A small, picked orchestra of some twenty professional players, including several instrumentalists of first-rate ability, rendered the accompaniments and incidental music in an efficient fashion. But the feature of the performance was the singing of the choir, and we shall look forward with interest to their future appearances.

MR. TINSLEY gave an Evening Concert at the Brixton Hall, on the 5th ult. The programme was opened with an organ solo by Mr. C. J. Frost, Mus. Doc., Cantab., the "Offertoire de Sainte Cecile" (Grisson), which was excellently played. The principal vocalists were Miss Amy Denning, Madame Enriquez, Mr. Henry Guy, and Mr. Frank May, R.A.M., all of whom were warmly and most deservedly applauded. Herr Carl Deichmann (violin) gave an artistic rendering of Beethoven's Romance, and Air Varié et Polacca (De Beriot); Miss E. J. Gollege performed two pianoforte solos in a highly creditable manner, three of Mr. Tinsley's pupils gave the music allotted to them with excellent taste, reflecting much credit on his method of teaching, and Mr. S. West gave a flute solo, which was cordially received. Miss Frances Burbidge filled the post of accompanist in alternation with Mr. Tinsley.

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A VARIED programme was performed by "Ye London Gleemen" at their annual Concert, held on the 13th ult., at the Criterion, under the direction of Mr. Richard Mackway; the *locale* chosen on this occasion enabling the members of the Criterion Glee Choir to co-operate with greater convenience to themselves and to the undoubted satisfaction of the audience. The boys of the choir were heard to great advantage in Wellings' song "The old lock," which was given in unison with a fullness of tone and a delicacy of expression which almost reconciled us to the sentimentality of the composition. The full choir also gave Wilbye's Madrigal "Flora gave me fairest flowers," and the Sextet from "Patience" in very good style. Bishop's glee "Oh! hold Robin Hood" was perhaps the best effort of the Gleemen, whose performance, excellent as it was, suffered from a slight want of balance in the outer parts. The alto strove their hardest but were occasionally overweighted in the *tutti*s. Songs, humorous and sentimental (in the latter department Mr. Mackway's own refined style and excellent enunciation deserving a passing word of praise), recitations by Messrs. Vernon Heath and Kestin, and solos on the pianoforte and violin, lent much variety to the entertainment and met with cordial recognition from an audience which, though chiefly composed of ladies, did not exclude a fair sprinkling of the more demonstrative sex.

A VERY good performance of the "Rose of Sharon" was given on the 4th ult., at Christ Church Schoolroom, Crouch End, by the members of the Choral Society. This Society has now been in existence twelve years, and though numbering barely two voices, has, under the direction of its conductor, Mr. Alfred J. Dye, done good service in making known new works in the neighbourhood, not the least important being Mr. Mackenzie's fine Oratorio, which was listened to and warmly applauded by a large and enthusiastic audience. The parts of the *Sulamite* and the *Beloved* were respectively undertaken by Miss Emily Buxton and Mr. Henry Piercy. Madame Florence Winn was heard to advantage in the opening solo, and received an encore for her rendering of the air "Lo, the King," and Mr. Frank Ward as *Solomon* made the most of an exacting part. Although Mr. Mackenzie's charming orchestration suffered somewhat from the want of a complete orchestra, a very good substitute was provided in a professional string quintet led by Mr. S. Dean Grimson, supplemented by piano, Mr. J. G. Calcott, and harmonium, Dr. C. W. Pearce. The choruses were remarkably well rendered.

THE programme of Mr. Kiver's Annual Concert, held in Prince's Hall, on the 14th ult., offered as its most notable feature a String Quartet by Sterndale Bennett which, written as long ago as in 1831, was only recently discovered, and now performed from the MS. for the second time, the first performance having taken place at the Oratory last November. This interesting specimen of Bennett's early mastery of form and command of unforced melody was excellently played by Messrs. F. Ralph, Louis Hann, Ellis Roberts, and Charles Ould. Mr. Kiver was heard in the pianoforte part of Sterndale Bennett's Sestet in F sharp minor, besides exhibiting his powers in several compositions of the romantic school, and met with the cordial recognition which his skill and versatility deserved. Songs by Madame Marian McKenzie and Mr. H. Fulkerson were interspersed between the instrumental numbers, and Mr. T. Wingham, with whom the credit rests of giving to the world the String Quartet above mentioned, lent his able services as Conductor.

MR. HENRY PHILLIPS, a new recruit in the ranks of tenor vocalists, gave his first Morning Concert on the 14th ult., at 16, Grosvenor Street (Messrs. Collard's). Mr. Phillips, who is to be commended for his choice of songs, made a decidedly favourable impression on an audience amongst whom the sterner, and perhaps more critical, sex were in a considerable minority. The Concert-giver was fortunate in securing the services of a number of excellent brother and sister artists, whose admirable efforts rendered the performance more than usually interesting. Madame Patey, Mrs. Hutchinson, Miss Grahame, Mr. Guy, and Mr. Barrington Foote are all heard to advantage; Herr Poznanski contributed pieces for the violin, and Miss Sasse for the pianoforte, Miss Filippi giving a brief but excellent recitation.

THE St. John's, Fulham, Choral Society, gave its last Concert of the season in Beaufort House, Fulham, on Thursday evening, the 6th ult., when Sterndale Bennett's "May Queen" was performed with great success, under the direction of Mr. Edward J. K. Toms. The choruses were sung with precision and refinement, evincing careful practice and training, and the solos were excellently rendered by Miss Selina Quicke, Miss Ellen Marchant, Mr. Edwin Phillips and Mr. Frank May, the last named gentleman being highly successful in the solo "Tis jolly to hunt," which was redemanded. The accompaniments were played by Miss A. F. Elliott at the pianoforte, Mr. J. K. Toms at the harmonium, and a small but efficient band led by Mr. H. C. Tonking. The Cantata was preceded by a miscellaneous selection, in which the singing of Miss Marchant, and the pianoforte playing of Miss Batty (a pupil of Mr. Toms) were special features.

AT the Concert at the Crystal Palace on the 15th ult., under the conductorship of Mr. August Manns, the artists were Miss Clara Dowle, Miss Alma de Lisle, Mr. Gawthrop, Mr. Carl Jung (violin), Mr. L. W. Hardy (cornet), and Mr. A. J. Eyre (organ). The instrumental pieces were finely performed, the most noticeable being Beethoven's Septet and Handel's Largo in G. Miss Clara Dowle made her third appearance at these Concerts and was very favourably received. Her songs were "Softly sighs" (Weber) and "Poor wandering one" (Pirates of Penzance), in both of which she was enthusiastically recalled. Miss Alma de Lisle, a pleasing contralto, received a similar compliment for her rendering of the Recit. "Armida despietata," and Air "Lascia ch'io pianga" (Handel). Mr. Gawthrop gave "In native worth" ("Creation") and "Alice, where art thou" (Ascher), and was twice recalled.

IF the performance of Verdi's "Rigoletto," under the direction of Mr. Richard Temple, at the Gaiety Theatre, on the 19th ult., was intended to prove that a company of English artists could give an adequate rendering of an Italian Opera, it was fairly successful. At the same time, it would have been wiser to have adopted an English translation, as the mellifluous Tuscan suffered not a little. Mr. Temple sang and acted with great energy the part of the unfortunate jester, occasionally falling into the sin of exaggeration. Madame Rose Hersee is no novice in the rôle of *Gilda*, and but for some failure of voice power would have left nothing to desire. Mr. Durward Lely made a favourable impression by his intelligent embodiment of the licentious *Duke*. The large audience was effusive in its applause, but to the performers' credit be it said they took no notice of it until the end of each act.

AN excellent Concert was given on the 7th ult., by the members of the St. George's Glee Union, in the Picnic Rooms, Warwick Street. The first part was miscellaneous and included a solo on the Mustel organ by Mr. J. Munro Coward, and the Overture "William Tell" (Mustel organ and pianoforte), by the same artist and Mr. F. R. Kinkee. The vocalists were Miss L. Distin, Miss Annie Wilson, Mr. Holberry Hagyard, and Mr. Thurley Beale. Several madrigals were well rendered by the choir. Sir Sterndale Bennett's Cantata "The May Queen" occupied the second part of the programme. The solos were admirably sung by the above mentioned artists, and the choruses were rendered with firmness and good expression. The Cantata was accompanied by Mr. Coward on the Mustel organ and Mr. Kinkee on the pianoforte. Mr. Joseph Monday conducted.

A CONCERT was given by the students of the violin classes, on the 5th ult., at the Birkbeck Institution, under the direction of Mr. Fitzhenry. The students performed with good effect a selection from "Der Freischütz" and Danse Romanesca (Muscat), Mr. T. E. Gatehouse gave two violin solos, both of which were encored; Mr. C. G. Macpherson and Mr. A. Allen played pianoforte and flute solos respectively, and songs were contributed by Miss Nellie Oxenham, Master Frank Peskett, Mr. James Budd, and Mr. J. Kift.

WE record with pleasure the arrival in London of the celebrated Florentine pianist, Signor Giuseppe Buonamici, who, it is to be hoped, will be heard in public during the few weeks of his visit to this country.

A VERY efficient performance of Dvorák's *Stabat Mater* and Cowen's "Sleeping Beauty" was given on the 18th ult., at the Athenæum, Highbury New Park, by the Choral Society connected with the Islington Presbyterian Church, under the direction of its Conductor, Mr. J. Conyers Keynes. The solo parts were throughout ably interpreted by Mrs. Hutchinson, Miss Eleanor Rees, Messrs. Harper Kearton, and W. G. Forington. The orchestral portions of the respective scores were skilfully substituted on the part of Messrs. Fountain Meen (pianoforte) and W. Tate (harmonium). The audience testified by their numbers to their appreciation of the spirited efforts of the Society in bringing forward two such interesting works of modern date, the worthy performance of which, as in the present instance, signifies much previous zeal and labour bestowed thereon on the part of all concerned.

A CONCERT was given on the 15th ult., at the Royal Park Hall, Camden Town, in aid of the Funds of Berkeley Road Chapel, Chalk Farm. Miss Annie Browning contributed two pianoforte solos, "Balmoral" and a Pasquinade by Gottschalk, both of which were performed in a highly creditable manner. Mr. and Madame Vernon were very successful in their vocal selections, and Mr. Wedlake in a song by Mr. Theo Ward, entitled "Broken Vows"; and Mr. Frank May in "I'm a roamer." "The Braves of Britannia," and "Coyest maid" (H. C. Hiller), were deserving of much praise. Mr. Oakley Parratt (violin) was warmly applauded for his rendering of "Scène de Ballet" by De Beriot and selections from "Faust." Mr. Theo Ward, R.A.M., was the Conductor.

THE members of the St. Augustine's Musical Society, Highbury, gave their tenth Concert on the 6th ult., the first part consisting of Dr. Stainer's Cantata "Daughter of Jairus." The work was admirably rendered and much appreciated by an enthusiastic audience, Dr. Stainer, who conducted, receiving quite an ovation. The soloists were Miss Dakin and Messrs. Charles Strong and Frank Ward. The accompaniments were played by Miss Lomas (pianoforte) and Mr. William Hodge (harmonium). The second part, which was miscellaneous, included a flute solo (Mr. C. Spencer West), a violoncello solo (Mr. Hubert S. Ward), and part-song, "With horse and hounds," conducted by Mr. Charles Strong.

THE 232nd Anniversary Festival of the Sons of the Clergy was held under the dome of St. Paul's Cathedral on Wednesday, the 12th ult. The musical arrangements were on the imposing scale adopted in recent years, the orchestra and chorus numbering 300 executants under the direction of Dr. Stainer. Sir Arthur Sullivan's Overture "In Memoriam" was played as an opening voluntary, and the effect when the organ joined the orchestra in the *Coda* was exceedingly fine. Mendelssohn's "Lauda Sion" was performed as an anthem, and Handel's "Hallelujah Chorus" was sung at the conclusion of the service. The Sermon was preached by the Very Rev. John Gott, D.D., Dean of Worcester.

On Thursday, the 20th ult., a Concert was given in Eccleston Square Church, Belgrave Road, S.W., in aid of the incidental expenses. The first part of the programme consisted of Dr. Stainer's Cantata "The Daughter of Jairus," the solos being admirably given by Miss Selina Quick, Mr. Edwin Phillips, and Mr. Frank May. The second part was made up of solos and choruses of a miscellaneous character, Miss Annie Griffith contributing Mendelssohn's "But the Lord is mindful" and Gounod's "There is a green hill." The musical arrangements were under the direction of Mr. Rowland Briant, A.R.A.M., F.C.O., and the accompanist was Mr. Frank Idle, the newly appointed Organist and Choirmaster of the Church.

THE Woodside Park Musical Society terminated the first season most successfully on the 6th ult., at Woodside Hall, North Finchley. The programme, which was carefully rendered, included Mendelssohn's "Lauda Sion" and "Judge me, O God," and a miscellaneous selection. The solos, vocal and instrumental, were contributed by members of the Society. At the close of the Concert the Conductor, Mr. Dye, received quite an ovation. Mrs. Williams was an efficient accompanist, and Mr. J. G. Callcott presided at the harmonium.

THE 148th Anniversary Festival of the Royal Society of Musicians was held at St. James's Hall on the 12th ult., under the presidency of the Hon. Mr. Justice Chitty. Admirable speeches were made by the chairman, Sir George Macfarren, Mr. John Hollingshead, Mr. Randegger, Mr. H. L. W. Lawson, M.P., and Mr. Meadows White, Q.C. The artists who contributed to the musical selection were Mlle. de Lido, Madame Patey, Mr. W. Winch, Miss Fanny Davies (pianoforte), Signor Pezze (violoncello), and the London Vocal Union, under the conductorship of Mr. Fred. Walker. A list of subscriptions, amounting to upwards of £500, and including 50 guineas from the chairman, was read by Mr. W. H. Cummings, the Hon. Treasurer.

THE Primrose Hill Choral Society gave a Concert on the 18th ult., at the Vestry Hall, Haverstock Hill, in aid of the funds of the Boys' Home, Regent's Park. Barnett's "Ancient Mariner" formed the first part, the second part was miscellaneous, comprising instrumental pieces, songs, and part-songs. The soloists were Miss Ethel Winn, Miss Mary Willis, Mr. Lance Calkin, and Mr. Vaughan Edwardes; Miss Mabel Fraser (violin), Mr. Reynolds (contrabasso), Mr. George Gear (piano), and Mr. King Hall (Mustel Organ). The choir acquitted themselves very creditably, and Mr. George Calkin was an efficient Conductor.

AN excellent performance of Sir Sterndale Bennett's Cantata "The May Queen" was given at the Assembly Hall, Mile End Road, on the 1st ult. The work was preceded by a miscellaneous selection, in which Miss Rose Dafforne gave a highly artistic rendering of Gounod's "There is a green hill," singing, as an encore, "The better land." The Cantata was warmly received, and the principal vocalists—Miss Marianne Fenna, Miss Rose Dafforne, Mr. Alfred Kenningham, and Mr. Musgrave Tufnail—as well as the choir, deserve the utmost credit for their efforts. A string band accompanied the singers. Mr. C. Day Winter conducted.

MISS KATE WESTROP, Organist of St. Edmund King and Martyr, Lombard Street, gave her annual Organ Recital on the 5th ult., after the mid-day service. The selection, which was well played, included "Splendente te, Deus" (Mozart), Largo in G (Handel), and Festive March (Smart). Vocal solos were contributed by Master Holder, Mr. Henry Sheldon, and Mr. R. J. Knight. Two Anthems, "They have taken away my Lord" (Stainer) and "If we believe that Jesus died" (Bunnett), were rendered by the choir in an efficient manner, under the direction of Mr. Charles J. Robinson, choirmaster. The church was crowded with an attentive congregation.

THE 171st monthly Concert given by the Grosvenor Choral Society, was held at the Grosvenor Hall, Buckingham Palace Road, on Friday, the 21st ult., when Barnett's Cantata "The Ancient Mariner" was most successfully rendered. The solo parts were taken by Madame Wilson-Osman, Miss Annie Dwelley, Mr. T. P. Frame and Mr. F. Bevan. The programme opened with a miscellaneous selection, including part-songs by Rossini, Moir, and Marzials, and songs given by the ladies above mentioned and by Mr. Frederick and Mr. H. Davis. Mrs. T. P. Frame presided at the piano, and Mr. G. Winney at the Mustel organ. Mr. David Woodhouse conducted.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Elijah" in the Great Assembly Hall, Mile End Road, on the 5th ult. The soloists were Mrs. Lenthal Swift, Mrs. Dean, Mr. Reginald Groome, and Mr. Jabez West. Mr. E. H. Turpin accompanied on the organ. On the 20th ult. the Choir performed "The Messiah," in the Somers' Town Presbyterian Church, Ossulston Street. The soloists were Mrs. Livesay Carrott, Miss Isabel Tomaton, Mr. Martin Frost, and Mr. James Blackney. Mr. Albert Orme conducted, and Mr. William Tate was the accompanist.

On the 18th ult., Mr. William Hodge gave an inaugural Organ Recital, on his appointment to the post of Organist and Precentor of the Choir at St. Marylebone Parish church. An interesting programme, including Mendelssohn's Organ Sonata, No. 4, in B flat, and Bach's Toccata e Fuga in D minor was rendered with great facility by this young and talented artist.

A PROSPECTUS of the Regent Hall, London, Association for the Encouragement of Artistic excellence, by proving and attesting thoroughness of Workmanship in the Design and Manufacture of Musical Instruments, has been recently issued; and certainly if the objects of the Institution are effectually carried out, it should gain the confidence of the musical public. The certified opinion upon the merits of an instrument will be in all cases accompanied by the Hall Stamp; and the examination being entrusted to eminent members of the musical profession, their verdict may be safely relied upon. The temporary office of the Association is at 44, Devonshire Street, Portland Place, London.

THE Annual Concert and Distribution of Prizes to the younger members of the Choir of St. James's Church, Kensington, took place in the Boys' Schoolroom, on Tuesday, the 11th ult., under the direction of Mr. William Tozer, the Organist. The lady vocalists were Miss Kate Limbert, R.A.M., and Miss Isabelle Girardot, R.A.M., each of whom gained a warm reception. The last named also played a violin solo "Romance et Bolero" (Dancja). The pianoforte selections of Miss Annie Shelton were deservedly applauded. The programme was brought to a most successful conclusion by the Distribution of Prizes by Mrs. Bache Harris.

THE Popular Choral Society gave a performance of Sterndale Bennett's "May Queen," at St. Andrew's Hall, Newman Street, W., on the 8th ult., for the benefit of the funds of the choral classes at Clerkenwell, Whitechapel, and Bermondsey, from which centres of instruction the Choral Society is recruited. The Concert was under the direction of the Conductor, Mr. W. Henry Thomas, the other artists who assisted in the "May Queen" being Miss Margaret Hoare, Miss Myers, Mr. Nicholl, Mr. Bridson, and Mr. F. Lewis Thomas. The second part of the Concert was miscellaneous.

THE sale of the quartet of instruments by Stradivarius, by order of the executors of a French amateur, Madame de Saint-Enoch, took place on Saturday, the 15th ult., at the Hotel Drouot, Paris. The following prices were realised:—The violin dated 1737, £604 (bought in by the family); the violin dated 1704, £280; the viola dated 1728, £516; the violoncello dated 1696, £420. These instruments were not remarkably fine ones, and, with the exception of the violin dated 1737, none were perfect. Visitors to Messrs. Hill's may remember seeing the violoncello, which was for sale by them about five years back.

A CONCERT was given by the Plaistow and Canning Town Choral Society in the Parish Hall, St. Andrew's Road, Plaistow, on Monday evening, the 3rd ult., under the direction of Mr. Leonard G. Winter, the recently appointed Organist to St. Andrew's. Miss Done presided at the pianoforte. The vocalists were Miss Ambler (Mrs. W. H. Brereton) and Mr. W. H. Brereton. Mr. Joseph Ivimey, jun., gave two solos on the violin. The programme comprised Mendelssohn's "Hear my prayer," Macfarren's "May Day," and a miscellaneous selection. The choir sang with much taste and feeling.

A SPECIAL Members' Concert, the fourth and last of the season, was given by the St. Peter's Choral Society, at St. Peter's Hall, Wickham Road, on the 11th ult., when Sir George Macfarren's "May Day" was performed, under Dr. C. J. Frost's conductorship. The choir sang in an admirable manner, showing that great care had been bestowed on the rehearsals. The solo was taken by Mrs. Van Essen, who also joined Miss K. Willocks, Miss Crombie, Mr. H. J. Bromley, and Mr. H. C. Thomas in a quintet "Remember the children of Edom, O Lord," the composition of the Conductor, which was awarded a unanimous encore.

THE last of a very successful series of Concerts given by the St. Jude's, Peckham, Choral Society, took place on the 13th ult. T. M. Pattison's Cantata "The Lay of the last Minstrel" formed the first part, the soloists being Miss Meta Russell, Miss Annie Morley, Mr. E. J. Turner, and Mr. C. E. Wheeler. The choir, numbering fifty voices, was very efficient. The second part was miscellaneous. Miss Evelyn Seymour Smith and Mr. F. M. Taylor accompanied on the pianoforte and harmonium respectively, and Mr. George Kett conducted.

A VERY successful Concert was given on Wednesday evening, the 12th ult., at the Sydenham Baptist Chapel, Forest Hill. The first part of the programme consisted of Alfred R. Gaul's Cantata "Ruth," the solos being sustained by Miss Phemie Black, Miss Alice Rickard, and Mr. Frank May, R.A.M. The vocalists in the second part were Miss Black, Miss Rickard, and Mr. May. The choruses were well sung by a highly efficient choir. Mr. C. E. Swan presided at the organ, Mr. Alfred Avery officiated as accompanist, and Mr. John Eagleton, Organist of the chapel, was the Conductor.

THE first scholar at the Royal College of Music, under the Montreal Scholarship, has recently been elected. Her name is Miss Ella Walker, of Montreal. Miss Ada Moylan was so exactly equal with her, that the Examiners were unable to decide which should receive the award. Lots were therefore drawn, when the Scholarship fell to Miss Walker, whereupon Mr. Donald A. Smith, one of the two donors of the Scholarship, generously agreed to find the money for the tuition and support of Miss Moylan for three years at the College.

ON the 4th ult. a performance of A. R. Gaul's Cantata "The Holy City" was given at St. Philip's Church, Queen's Road, Battersea Park, with full orchestral accompaniment. The orchestra, led by Mr. Percy Ould, consisted of members of the Clapham Orchestral Society. The solos were taken by Master Folkard, Messrs. J. H. Walker, C. Langton, and Thornton Colvin. The choruses were given with great precision and effect. Mr. Howard Leask presided at the organ, and Mr. George Winny conducted.

MISS MAUD COOKE gave an Evening Concert, at Gresham Hall, Brixton, on Thursday, the 13th ult. The *bénéficiaire* was well received, both her songs being encored. The remaining contributors were Madame Frances Brooke, Miss Florence Venning, Miss Emily Dones, Madame Spencer Jones, Mr. Henry Yates, Mr. Joseph Lynde, Miss Jessie Meadows (pianoforte), Mr. Luigi Carozzi (flute), and Messrs. Turle Lee, John Harrison, and Claude Trevor (accompanists).

MISS EDITH ALOOF gave her annual Concert, at Brixton Hall, on Monday evening, the 17th ult., an excellent programme being provided. The Concert-giver's solos were received with well-merited marks of appreciation. Efficient aid in the performance was lent by Madame Marian McKenzie, Mr. Henry Guy, Mr. F. Horscroft, Mr. W. L. Barrett (flute), Mr. Edmund Woolhouse (violin), and Miss Alice Aloof (pianoforte). Miss Emma Buer accompanied.

MISS S. EMILY OLDHAM gave an "At home," at 57, Elgin Crescent, on Saturday, the 15th ult. Songs by the Concert-giver were sung by Miss Alice Roselli, Miss Adelaide Mullen, Miss Annie Layton, and Mr. W. H. Cummings, and well received by the audience. Miss Helen d'Alton, Mme. de Fonblanque-Campbell, and Mr. Bernard Lane contributed songs; and Miss H. Sasse, Mrs. Cuff, Mr. E. H. Thorne, and M. Wagner gave pianoforte solos.

IN connection with the Beckenham School of Music, a Concert was given at the Public Hall, Beckenham, on the 18th ult., when several pupils greatly distinguished themselves, both as vocalists and instrumentalists (most successfully evidencing the excellent teaching of the Institution), and a pianoforte solo was so well rendered by Mr. Ridley Prentice, the Principal of the school, as to create a marked effect.

MISS ROSE WILLIAMS gave her first Evening Concert on Wednesday, the 5th ult., at Chelsea, before a large audience. The vocalists were Mrs. Edwards, R.A.M., Miss Winifred Parker, Miss Rose Williams, Mr. Charles Lockwood, Mr. Francis E. Choveaux, and Mr. A. J. Layton. Violin solos were contributed by Mr. G. H. Wilby, and Mrs. A. J. Layton, F.C.O., and Mr. F. E. Choveaux were the pianists.

CONSEQUENT upon the retirement of Mr. Joseph Bennett from the editorship of the *Lute*, the literary part of that journal will now be discontinued. Mr. Bennett will henceforth contribute to no other musical journal but THE MUSICAL TIMES.

MR. FRANK MAJOR, Organist and Choirmaster of St. Saviour's, Chelsea, gave his annual Concert on Thursday, the 6th ult., at St. Saviour's Schoolroom, Walton Street, assisted by Miss Eldena Eldon, Miss Maude Evans, Mrs. Mackey, Miss Lizzie Wynne, and Signor Villa. Mr. Frank Major, R.A.M., and her pupil, Miss Edith Burr, presided at the pianoforte.

A CONCERT was given on Tuesday, the 11th ult., in the Sutherland Chapel, Walworth Road, the vocalists being Miss E. Elliott, Miss L. Lloyd, Miss Isabel Sparks, Miss Beaumont, Mr. G. Goodwin, and Mr. C. Hardy. The choir, under the conductorship of Mr. J. H. Ellson, sang several pieces. Mr. F. E. Choveaux was the solo pianist and accompanist.

At the recent examination for the Scholarship of the Royal Amateur Orchestral Society, at the Royal College of Music—Examiners, the Board of Professors of the College, Sir George Grove in the chair—ten candidates were sent up from the preliminary examination (conducted by Mr. George Mount), and the award was made to Alfred Michael Wall, of Camden Town, aged 11, for violin.

THE Walworth Choral Society gave a very successful performance of Mendelssohn's "Elijah," at Camberwell, on Monday, the 17th ult. The solo parts were sung with great efficiency by Miss Kate Fusselle, Miss Annie Layton, Mr. John H. Müllerhausen, and Mr. Frank May. Mr. W. E. Curtis conducted. Mr. A. L. Oliphant led the band and Mr. W. W. Crome ably presided at the harmonium.

DR. STAINER'S Cantata "The Daughter of Jairus" was performed on the evening of Monday, the 17th ult., at St. James's Church, Clapton. The solos were rendered by Master Humm (of the Temple Church), Mr. Hanson, and Mr. Kempton (of St. Paul's Cathedral). The Cantata was conducted by the Composer, Mr. Alfred Cox (Organist of the Church), presiding at the organ.

DR. DIXON (Oxon.) having resigned his appointment as Organist and Choirmaster of Grantham Parish Church, which he had held for twenty-one years, the vicar, churchwardens, and other friends in the town and neighbourhood, have presented him with a sum of £200 as a testimonial of their appreciation of his services during that period.

UNDER the head of the "St. Cecilia Series," Mr. William Reeves has arranged to publish a series of Sixpenny Volumes of Musical Biography and Criticism, each of which will contain a portrait and miniature music pages. The first volume, on Franz Liszt, has just been issued.

MR. CHARLES E. TINNEY, of St. Paul's Cathedral, and one of the Professors at the Guildhall School of Music, has been appointed to a professorship at the New England Conservatory of Music, Boston, U.S. Mr. Tinney will commence his duties in September next.

MR. FOUNTAIN MEEN has been appointed Professor of the Organ at the Guildhall School of Music, in place of the late Josiah Pittman.

THE Leeds Festival Committee have engaged Mr. Joseph Bennett to supply analytical and historical notes to all the works in their forthcoming programme.

REVIEWS.

Life of John Hullah. By his Wife.
[Longmans, Green and Co.]

WE should be lenient in criticising the work of one who prefaces her book by the following sentence: "It is hoped that the study of a life spent in spreading a knowledge, among the youth of England, of a noble and refining art may prove sufficiently interesting to outweigh defects of plan or style in the telling of it." We have also a right to expect that the biography of an artist, sketched by the sympathetic hand of his widow, will be in every respect both minute and reliable. But these are personal matters, and although such a book should be cherished by all who wish to preserve an accurate account of the man as he lived, apart from his influence upon the progress of the world around him, it cannot satisfy those who look upon musical biographies as contributions to a history of the art.

That Mr. Hullah was a pioneer in the cause of musical education there can be no doubt; and had he lived to tell his own story in his own way, we might have been presented with a valuable record of events during his long and active career. Unfortunately, however, the bulk of the book consists of recollections of her husband by Mrs. Hullah; and so many of these are mere reminiscences of scenes and incidents which have no bearing upon his artistic life that they have small value to musical readers. In the few pages of autobiography contributed by Mr. Hullah we have many paragraphs which are exceedingly interesting as reflecting the state of the art during the writer's studentship. For instance, he tells us that "numberless compositions now easily accessible were in those days unattainable, or frightfully costly in this country. The four parts, or books, of the preludes and fugues of Bach cost me, I recollect, three pounds sterling, and a full score of one of Handel's Oratorios about as much. The more recent sonatas of Beethoven were costly, and slow in finding popularity. I remember attempting the performance of—now one of the most popular—the 'Sonata Pathétique,' in the presence of some half-dozen musical friends of my master, not one of whom, save the latter, had ever before heard it, or heard of its existence." As a student of the Royal Academy of Music, Mr. Hullah devoted much of his attention to the formation and cultivation of the voice, under Crivelli; and during his connection with the Institution became acquainted with Miss Fanny Dickens (then a pupil there), and afterwards with her brother Charles, who was at that time writing articles under the now well-known title "Sketches by Boz." This friendship led to the production of an opera, called "The Village Coquettes," the libretto by Mr. Charles Dickens and the music by Mr. Hullah, which was played in London about sixty successive nights. In the account of the cast of this work, we have a glance at the degraded position which music occupied in England at that time, for it is said that "in the course of rehearsal many changes ensued, as well among the performers as in the piece they had to perform. One part intended for a singer was performed (without a note of music) by a comedian, Mr. Strickland, and the first solo was executed by another young comedian who has since risen to high eminence—Mr. Alfred Wigan." After several visits to Paris, Mr. Hullah resolved to introduce Wilhem's method of teaching singing into England, and to this system he adhered, with slight modifications, to the end of his life. His classes at Exeter Hall, and afterwards at St. Martin's Hall, the destruction of the last-named building by fire, the earnestness of Mr. Hullah's devotion to the cause he had at heart, in spite of this calamity, and his appointment as Government Inspector of Music at the Training Schools of Great Britain, are subjects upon which much more might have been written had the materials ready to hand been entrusted to the care of one conversant with the times in which these events took place, and less desirous of writing a chatty and amusing book. Some of the letters contained in the volume are full of interest; and artists will be pleased to find long extracts from Mr. Hullah's official reports upon his examinations at the Training Schools. It must be remembered, too, that he not only delivered many excellent lectures upon music in various parts of the country, but that he was the author of several educational works on the art, which will hand down his theoretical views upon the true system of teaching singing in classes, even if in practice these views should fall into disuse. We may say, in conclusion, that the book sadly wants an index.

Novello, Ewer and Co.'s Albums for Violin and Pianoforte. No. 3. *Transcriptions from "Elijah."* By Berthold Tours. [Novello, Ewer and Co.]

THESE ten Transcriptions from "Elijah" will, we are certain, be welcomed by all amateurs who desire to charm rather than to astonish, their hearers, and to derive real gratification from the legitimate powers of their instrument. From an educational point of view, the cultivation of that singing quality on the violin which makes itself so universally felt, is of the utmost importance; and certainly nothing can be imagined more suitable or attractive for this purpose than the lovely themes from Mendelssohn's Oratorio, which has now so thoroughly grown into the hearts of the English people. The numbers contained in the selection before us

are the Recitative and Air "If with all your hearts," the Air "Lord God of Abraham," the Quartet "Cast thy burden," the Arioso "Woe unto them," the Air "Hear ye, Israel," the Recitative and Air "It is enough," the Air "O rest in the Lord," the Recitative and Arioso "For the mountains shall depart," the Air "Then shall the righteous," and the Quartet "O come every one that thirsteth." Mr. Tours's long-proved skill in transcribing vocal parts for instruments is a sufficient guarantee of the manner in which he has performed his task; and it need scarcely be added that although every piece is extremely effective, this effect is never sought to be gained at the expense of the fidelity of the originals.

A Left-Handed Marriage. A Story of Musical Life. By Mrs. Oscar Beringer. [Remington and Co.]

SEEMING that this novel is stated to be a story of "Musical Life," and that it is dedicated to the Abbé Liszt, it might be reasonably imagined that the principal interest of the book would arise from events in some measure connected with the art. Even the authoress herself, however, would scarcely assert that this is the case. Certainly the hero is a musical genius, and he meets and converses with the Abbé; but were Maurice Dettmar a student in any other art, the main incidents of the tale need not be in the slightest degree altered, and the novel might take its place amongst the ordinary works of this class so plentifully supplied to the book market. Apart from this objection—which certainly absolves us from the necessity of giving a detailed notice of the story in these pages—we have much pleasure in bearing testimony to the marked ability of Mrs. Beringer in holding the attention of the reader through two volumes, especially when, as the title implies, the English public would hardly sympathise with the subject upon which the novel is founded, and which, in fact, gives rise to the many complications occurring so constantly in its pages. Some of the characters are exceedingly well drawn, Minna, especially, being a life-like portrait of a pure-minded and trusting girl, and Felicitia Demetzkoï a carefully finished type of a heartless coquette.

Morceau à la Gavotte, for Piano.

Lullaby, for Piano.

Composed by Otto Floersheim.

[*Musical Courier* Office, New York.]

BOTH these pieces show very decided musical feeling; but *Gavottes* and *Lullabies* are so plentiful in the present day that it is difficult to strike out an original train of thought. The first on our list, although somewhat conventional, is extremely melodious; but we prefer the "Lullaby," which is full of character, and, despite the formidable array of double flats, may be safely undertaken by any amateur who can sufficiently sing the theme with the fingers.

Song-Book for Schools. The music arranged and harmonised by C. Villiers Stanford, Mus. Doc.

Sight-Singing for Schools, and Elements of the Theory of Music.

[National Society's Depository: Sanctuary, Westminster.]

It cannot now be said that the teaching of music in schools suffers for want of a supply of books admirably adapted to all the requirements of the day. On all sides professors of high standing are lending valuable aid to the progress of the movement by writing, editing, and harmonising songs suitable, both in words and music, for young pupils. The two books now under notice are important contributions to the store of such educational works; and we cordially commend them to the notice of those engaged in the musical tuition of schools. The songs selected by Dr. Stanford are good, healthy specimens of the English school, well calculated, as he says in his preface, "to develop that responsive sympathy which produces national art, artists, and art lovers." We quite agree with the editor's assertion that genuine folk-songs, which have grown up with the country itself, should be taught to children in the very early stages of their vocal training; and here indeed is a choice collection of such pieces, harmonised and arranged with a skill guaranteed by the name of the eminent artist who has undertaken the task. The book on sight-singing includes a complete and graduated course of Musical Exercises—in which, by the way, we

regret to see the old form of the minor scale adhered to—and an explanation of the elements of musical theory, which will be found extremely useful, although, as the author must know, much of his teaching involves points of dispute.

Catechism on the Rudiments of Music. Enlarged Edition. *Elementary Exercises.* To be used in connection with the above. By E. Ellice Jewell.

[Alfred Hays, for Lamborn Cock.]

THE authoress of this *Catechism* tells us in her preface that her only motive for publishing it is that "she was unable to find one of recent date in the form of Question and Answer." We can, however, supply her with another reason why it should have been issued, and that is its excessive clearness, and consequent practical value to all young students who desire to make themselves acquainted with the elementary principles of an art of which too many are content merely to skim the surface. It is indeed so simple and lucid in its explanations throughout that any child can thoroughly understand it; and, taken in conjunction with the companion *Elementary Exercises*, a perfect mastery of the subject must be obtained. We may say that a novel feature in the Exercise book is that no manuscript music-book or paper is required, space being left, with ruled staves, for the pupil to write in. Some idea may be formed of the kind of Exercises given by the following quotations:—"Change the following rests into notes of equal value"; "Change the following notes into rests of equal value"; "Change the following triplets into single notes of same value"; "Copy the triplets, and change them into rests of same value"; "Write signatures and keynotes of enharmonically related scales"; "Write all the minor scales in the harmonic form, marking tones, semitones, and augmented second."

The Bridal Day. A Pastoral written by Frederick B. Needham. Composed by Leonard Barnes.

[Novello, Ewer and Co.]

CONCURRENTLY with the striking increase in the number of large and efficient Choral Societies capable of doing justice to the most elaborate works of classical and modern composers, there are constantly forming numbers of smaller bodies of more modest pretensions, for whom music suited to their requirements is needed. Such music need not be wanting in artistic qualities because it is simple, and Mr. Barnes has exactly hit the mark in the above-named Cantata. Nothing could be more unpretentious than the story on which it is founded. A rustic wedding is about to take place, but the bride has a jealous rival who invites an ancient crone with the reputation of being a witch to attend and prophecy coming ill. So dire, however, are the predictions of the beldame that the girl herself is frightened, and, confessing her fault, begs for forgiveness, which is promptly granted, and the festivities are resumed. The music is characterised by an easy flow of melody, and within its limits is expressive and musically. The best number is the duet of the bridal pair after the witch has uttered her ominous warning. There is no difficulty whatever in the part writing nor in any one of the five solo parts, and the work may be commended to the notice of singing classes.

Phantoms (Fantasme nell'ombra). Cantata for solo voices and chorus. The words by E. Augusto Berta; English version by the Rev. Dr. Troutbeck. Composed by Ciro Pinsuti. [Novello, Ewer and Co.]

SIGNOR PINSUTI'S vocal pieces are always graceful, refined, and melodious; his most unpretentious songs being so artistically treated as to ensure them a welcome, even with a thoroughly critical audience. But little is attempted in the Cantata before us, yet sufficient dramatic feeling is thrown into the little story he has to tell to awaken the utmost interest in the listeners. There is much individuality in the solos assigned to each phantom; and the choral portions are admirably woven in. The final scene, with the phantom "Love," the soprano solo being accompanied by the chorus *pianissimo, e quasi a bocca chiusa*, is extremely effective, and brings the piece to a happy termination. The pianoforte part is merely a reduction of the vocal score; and in every respect the Cantata is eminently fitted for drawing-room performance.

FOREIGN NOTES.

A CORRESPONDENT of the Leipzig *Signale* writes from Vienna under date May 1:—"This day 100 years have elapsed since the first performance at the Vienna Burg-Theater of Mozart's 'Le Nozze di Figaro.' The event was anticipated last night by a festive performance of the opera (which had not been heard here since March, 1883) the parts being distributed as follows:—*Count Almaviva* (Reichmann), *Figaro* (Hablawetz), *Bartolo* (Lay), *Basilio* (Schmitt), *Countess* (Papier), *Susanne* (Bianchi), *Cherubino* (Braga), &c. All the artists engaged in this interesting performance, including the excellent members of the orchestra, under the able and zealous direction of Herr Jahn, vied with each other to render it a memorable one. The passage of so many decades has left no trace upon the youthful vigour of this masterpiece; may it continue to bring delight to the hearts of many generations to come! The place where it was written exists to this day—viz., the house No. 8, Grosse Schuler Strasse, on the first floor where, a year previously, Mozart had received his father on a visit, to whom, in the presence of Joseph Haydn, he introduced his then but recently composed String Quartets. The first performance of the work in German took place on July 10, 1798, at the Kärnthner-Theater. The grand total of Viennese performances up to date amounts to nearly 400." The wonder is, indeed, that the number is not a much greater one, but then the work had to contend for years after its production with the intrigues carried on by a *clique*, whose influence at the leading operatic stage of the capital was almost paramount, the Emperor Joseph, moreover, being no friend of "the many notes" which Mozart had managed to get into his operas, and which the latter told him on one occasion were "just as many as were required and no more." The "Figaro" centenary has been appropriately commemorated on most of the operatic stages of Germany, notably at Dresden, where the performance of the work was preceded by a dramatised dialogue, written by Herr Niese, most effectively introducing, it is said, the personalities of the composer, and of his librettist, Da Ponte.

With reference to Franz Liszt's recent stay in this country, the *Neue Zeitschrift für Musik*, of the 7th ult., publishes an article from the pen of Mr. F. Praeger, from which we extract the following: "It is quite impossible to exaggerate in any way the extraordinary excitement which Liszt's presence here has called forth. Not only the musical world proper, artists and amateurs, to whom the manifold merits of the Altmeister have been for years a matter of notoriety, but the public at large were in a state of commotion. Crowds of people were to be met with wherever the conspicuous personality of the master showed itself, whose portrait appeared in all the illustrated papers, and was being exhibited in every other shop window. The newspapers, on their part, furnished their readers with a host of anecdotes, &c., concerning our visitor, some true and some the reverse thereof, and to the latter species the proverbial 'ben trovato' of the Italians was not always applicable. In short, it is necessary to have witnessed the enthusiasm of the public in order to credit the extent to which the Liszt-worship has been carried on here."—Dr. W. Langhans, writing on the same subject in the *Neue Berliner Musik Zeitung* of the 13th ult., remarks—"No one can fail to admire the astounding energy of will which has enabled the veteran master to go through the manifold festivities in his honour which had been crowded into the space of two short weeks, without exhibiting the least sign of fatigue. No less astonishing, on the other hand, was the attitude of the public towards Liszt, and again and again we felt constrained to search for the secret springs of the enthusiasm which his appearance called forth on the part of both young and old, high and humble. Was it the influence of his music? Hardly; for it cannot by any means be described as popular here. Was it his reputation as a former virtuoso? or the share he has had in the reformatory movement of the last few decades? Most probably so. It can only have been that indefinable charm of the personality, which also distinguished a Goethe from all other mortals. . . . And the impression caused by this personality will indeed be the greater, in proportion as we are able to contemplate it in the light of the high historical

position occupied by the master in the progress of our art; a point of contemplation aptly adopted by the writer of an article devoted to Liszt in the May number of THE MUSICAL TIMES."

A number of Paris notabilities, amongst them MM. Ambroise Thomas, Ch. Gounod, Massenet, Saint-Saëns, Madames Viardot, Jaell, and the Baroness Legoux, were assembled on the 12th ult. at the residence of M. Munkacz, the eminent Hungarian painter, for the purpose of bidding farewell to Liszt, who left the French capital on the following day. The soirée, which, as a matter of course, included some capital musical performances, only terminated at a late hour.

Franz Liszt arrived at Weimar, his usual summer residence, on the 17th ult., in excellent health.

Respecting a recent performance by the Vienna Singakademie of Dvorák's "Stabat Mater," the *Wiener Musikalische Zeitung* remarks, *inter alia*:—"This composition of the undoubtedly most gifted of all Bohemian composers has impressed us most profoundly, and we have no hesitation in placing it in the same rank with Brahms's 'Deutsches Requiem.' Its very first number arrests our attention by its rich melodiousness and truly religious sentiment. The same may be said of the quartet 'Quis est homo,' while the following chorus 'Eia mater,' with its vigorous rhythms and grand elaboration, forms one of the finest portions of the work. . . . Herr Max Weinzierl, the Conductor of the Singakademie, had been well advised in taking up this work, and has once more demonstrated his eminent capacity in the performance of similarly important masterpieces." The above criticism of the noble work of the Bohemian master goes some way to show that the prejudice which doubtless exists in certain quarters of the Austrian capital, against all musical productions emanating from a Slavonic source, is by no means so universal as some would have us believe.

At the Paris Opera Comique a new lyrical drama entitled "Maitre Ambros," the libretto by MM. François Coppée and Auguste Dorchain, the music by M. Widor, was successfully brought out last month. Other interesting performances at this institution have been Grétry's "Richard Cœur de Lion," Mozart's "La Flûte enchantée" (Die Zauberflöte), and a revival of M. Thomas's "Le Songe d'une Nuit d'Été." A new work by M. Emmanuel Chabrier, entitled "Le Roi malgré lui," has been accepted by M. Carvalho, and is to be the first novelty of the coming season, while M. Gounod's charming early work "Le Médecin malgré lui" is to be revived before the close of the present. At the Grand Opéra very little worth recording has lately taken place. The *répertoire* has been chiefly drawn upon for stock pieces, such as "L'Africaine," "Guillaume Tell," "Rigoletto," and "Faust." A new work by M. Paladilhe, entitled "Patrie," is, however, in course of active preparation, and M. Camille Saint-Saëns's opera "Henri VIII." was to be revived last month.

The 500th performance of Halévy's "La Juive" was given on the 25th ult. (the anniversary of the composer's birth), by the Paris Grand Opéra, on which occasion the veteran Duprez, who created the part of *Eleazar* upon the first production of the work in 1835, recited some verses in commemoration of the event.

The following was the interesting programme of a Concert given by M. Lamoureux at the Eden Theatre of Paris on Good Friday last—viz.: Overture, "Tannhäuser"; Introduction to first and third act, "Tristan und Isolde"; Overture, "Faust"; Prelude and Good Friday scene, "Parsifal"; Introduction and part of first act, "Walküre"; "Waldweben," from "Siegfried"; Funeral Dirge, from "Götterdämmerung"; Introduction to third act, "Lohengrin." The fact that a programme like the above, composed entirely of fragments from Wagner's works, should be not only possible in Paris, but highly acceptable to French audiences, renders the recent abandonment by M. Carvalho of his fully matured scheme of producing "Lohengrin," at the Opéra Comique, somewhat anomalous.

M. Alexandre Guilmant has resumed his excellent Concerts of organ music, with the co-operation of an orchestra—viz., that of M. Colonne, at the Trocadéro. It is only at these Concerts that the music of Sebastian Bach and Handel can be heard in Paris, M. Guilmant having for years past made it his mission to popularise these masters in France.

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We read in *L'Art Musical* that, upon leaving the French capital, after his recent short visit, M. Rubinstein has caused the sum of 10,000 francs to be distributed in equal proportions to the following recipients—viz., the widow of the late Theodore Ritter, the Pasteur Institution, the Association des Artistes Musiciens, the Abbé Roussel's Orphanage, and an artist whose name is not stated. The above is one more illustration, added to many previous ones, of the generous way in which the great pianist-composer interprets the old maxim of *noblesse oblige*.

Liszt's Oratorio, "St. Elizabeth," was performed in a worthy manner, on the 8th ult., at the Paris Trocadéro, under the direction of M. Vianesi, and in the presence of the composer. The solos were interpreted by MM. Faure, Augnez, and Soum, and Mesdames Masson and Cremer. The performance, which occupied three hours, was listened to with much attention by a numerous auditory.

Victorien Joncières's "Le Chevalier Jean," the highly successful production of which, as "Johann von Lothringen," both at Cologne and at Berlin we have recently recorded, will also shortly be brought out at the Frankfurt Stadt-Theater, and bids fair to make the round of the German lyrical stage.

The Paris Société des Compositeurs offers to award three prizes to successful competitors during the current year—viz., 3,000frs. for a symphony, 500frs. for a pianoforte quartet, and a similar sum for the setting of a poem to be specially written for the Society.

M. Ambroise Thomas, the composer of "Mignon" (which opera is just now being performed with enormous success at the Carcano Theatre of Milan), is engaged in the composition of a new operatic work entitled "Circe," the libretto of which is from the pen of M. Jules Barbier.

Berlioz's "La damnation de Faust" has recently obtained an extraordinary success on its first performance before a Spanish audience—viz., at the Liceo, of Barcelona, under the direction of M. Nicolai. No less than five numbers—amongst them the Rakoczy March and the Mephisto Serenade—had to be repeated.

Under the directorship of Professor Klindworth a new Choral Society has been founded at Berlin, an announcement which has caused much satisfaction in those musical circles of the capital where Herr Klindworth's eminent ability as a conductor, combined with his progressive tendencies as a musician, meet with especial appreciation.

Dr. Hans von Bülow resumed, on the 3rd ult., his annual course of instruction at the Raffsche Conservatorium, at Frankfurt. During three hours on four days in the week the eminent pianist initiates his pupils into the study of the works of Bach, Beethoven, Brahms, Raff, Liszt, Chopin, Mozart, and Mendelssohn. Among the numerous pupils attending this course are the Princess Marie of Saxe-Meiningen, and Prince Alexander of Hesse.

The Berlin opera house will be closed earlier than usual this season—viz., at the beginning of the present month, in order to allow time for the necessary alterations in connection with the introduction at that institution of the electric light next season.

At the Krollische Theatre of Berlin a season of opera was inaugurated on the 4th ult., with a performance of "Der Troubadour" ("Il Trovatore"), which has been followed since by Flotow's "Martha," Weber's "Freischütz," Mozart's "Figaro," and other popular works. The *ensemble* of the company is said to be excellent, and the performances are well attended.

Victor Nessler, the successful composer of the operas "The Piper of Hamelin" and "The Trumpeter of Sakkingen," has just completed a new operatic work of a similar type entitled "Otto der Schütz," which will most likely be brought out on the Leipzig stage.

Herr David Popper, the well known violoncello virtuoso, has accepted a professorship of that instrument at the Conservatorium of Pesth.

At the German Theatre of Prague, under the direction of Herr Angelo Neumann, a most enthusiastic reception has recently been given to Wagner's "Tristan und Isolde." The same elaborate work was announced to be performed at the Vienna Hof-Theater, where also the entire Tetralogy "Der Ring des Nibelungen" has been for some time in active preparation.

Frau Materna, and Herren Winkelmann and Reichmann, the artists engaged at the Vienna Hof-Theater, whose co-operation in the forthcoming festival performances at

Bayreuth had been for some time doubtful, will, it is now definitely stated, certainly take part in the projected representations of "Tristan und Isolde" and "Parsifal" at the little Bavarian town.

For the information of those amongst our readers who intend to witness the Bayreuth representations this year, we subjoin the exact dates of performances, which will take place as follow: "Parsifal" will be given on July 23, 26, 30, August 2, 6, 9, 13, 16, and 20; "Tristan und Isolde" on July 25 and 29, August 1, 5, 8, 12, 15, and 19. The performances commence at 4 p.m. and conclude at 10 p.m., and the price of admission is 20 marks (£1).

On the 5th of this month, sixty years will have been completed since the death, at the residence of the late Sir George Smart, in Great Portland Street, of Carl Maria von Weber, the world-famed composer of "Der Freischütz," whose last operatic work, "Oberon," had been specially written for Covent Garden Theatre. In December next, as already stated, the centenary of the composer's birth is to be commemorated with appropriate festivities at his native Eutin (Holstein) as well as in musical centres and circles probably all the world over.

The annual meeting of the Allgemeine Deutsche Musikverein is to be held from the 3rd to the 6th inst. at Sondershausen. The attendance of musicians is likely to be a large one, and the proceedings promise to be of a very interesting character. Franz Liszt will be the president.

A new comic Opera "Malawika," by Felix Weingartner, was announced to be brought out on the 27th ult. at the Munich Hof-Theater, under the direction of its composer.

Goethe's drama "Pandora" (a fragment) was produced on the 2nd ult., for the first time on any stage, at the Weimar Hof-Theater, with musical numbers, composed for the occasion by Herr Lassen (the composer also of music to "Faust"), which is said to have proved highly effective.

Wagner's "Parsifal" was produced on April 4, in concert-form, by the Oratorio Society of New York, conducted by Mr. Walter Damrosch. The leading parts were in the hands of Fraulein Marianne Brandt, Herren Max Alvary, and Emil Fischer, and the performance is said to have produced a profound impression. This was the first occasion of Wagner's latest work being heard in the United States.

The *Wiener Musikalische Zeitung* is publishing a series of very interesting articles concerning Liszt's Symphonic Poems, from the pen of Herr Rudolf Benfey, to which we gladly draw attention.

Herr Ludwig Bösendorfer, the well-known pianoforte manufacturer, of Vienna, has, according to a statement making the round of German papers, invented an apparatus by means of which anyone, however inexperienced, will be enabled to correctly tune his own instrument. This welcome announcement is probably one of those which must be accepted *cum grano salis*.

The Brussels Théâtre de la Monnaie has tidied over its recent difficulties, two new directors having been nominated in the persons of MM. Dupont and Lapisserie, while the annual subsidy to be paid to the establishment by the Municipal Council has been raised to 120,000 francs.

Verdi's new opera "Othello" will, it is now stated, be first produced at La Scala, of Milan, in January next, the leading parts to be interpreted by Madame Pantaleoni, MM. Tamagno and Maurel. Little credit is, however, to be attached at present to the ever-changing rumours respecting this new work by the composer of "Aida."

"La figlia di Jefe" is the title of a four-act opera by the Maestro Miceli, which has just been brought out with some success at the San Carlo Theatre of Naples.

An Italian Opera "Fiore fatale," by the Russian composer, M. Krotkoff, has been well received on the recent performance of the work at Moscow.

A one-armed pianist, Signor Carlo Grosso, has just given a series of most successful Concerts at the Vittorio Emanuele Theatre of Turin.

A new opera, "Junker Heinz," by Carl von Perfall, has been performed with considerable success at the Munich Hof-Theater.

It is stated that no less than thirty-one Belgian theatres have had to be closed during the past winter in consequence of the non-success of their respective directors to make them pay. The above number, in view of the comparative smallness of the country, is certainly an enormous one.

The following was the programme of a Concert held at the Berlin Zions Kirche, on the 4th ult., under the direction of Herr Otto Dienel, assisted by a number of artists, and the members of the Berlin Domchor, viz.:—Prelude and Fugue, A minor (S. Bach), Requiem (Jomelli), Largo for violoncello (Handel), Prayer (A. Stradella), Adagio for violin (A. Becker), Prayer (Ferd. Hiller), Jubilate (Th. Moore), Adagio from Second Grand Organ Sonata (O. Dienel), Air from "Elijah" (Mendelssohn), Violoncello solo (Gluck), Choral (F. E. Wilsing), Air for violin (Phil. Scharwenka), Pastorale and Finale from Sixth Grand Concert Sonata (O. Dienel).

Bach's "Passions Musik" (St. Matthew) was performed at the following German towns, among others, during Passion week, viz.:—Munich (Musikalische Akademie), Berlin (Sing-Akademie), Carlsruhe (Chorgesellschaft), Magdeburg (Kirchengesangverein), Stuttgart (Verein für classische Kirchenmusik). In the same period the following sacred works were produced at other towns of Germany, viz.:—Bach's "Passions Musik," according to St. John, at Frankfort (Stockhausen's Academy) and Schwerin (Hof-Theater Chor); Heinrich Schütz's "Passions Musik," at Berlin (Schnöpscher Gesangverein) and Magdeburg (Kirchenchor); Handel's "Messiah," at Coblenz (Kirchenchor); Bach's Cantata "Gottes Zeit" and Beethoven's "Mount of Olives," at Chemnitz (Singakademie); Wagner's "Parsifal" (fragments only), at Hamburg (Stadt-Theater). A monument erected to Joseph Haydn at the Esterhazy Park of Vienna was to have been unveiled on the 31st ult.

A monument was erected last month in the gardens adjoining the castle at Mannheim, to Jean Becker, the late eminent violin virtuoso, and leader of the famous "Florentine Quartet," well remembered also by the early frequenters of the Monday Popular Concerts.

At Rome, a monument has just been unveiled, dedicated to the memory of Metastasio, the great Italian poet and librettist, who died in 1782. The festive proceedings in connection with the ceremony included the performance of a musical fragment from an opera, "Attilio Regolo," composed by Metastasio.

At Paris died, on April 24, Albert de Lasalle, a well-known musical critic and fertile author on subjects connected with the art, aged fifty-four.

At Brussels died, at the age of fifty-one, Jean Louis Gobbaerts, pianist and composer of numerous *pièces de salon* for his instrument.

At Berlin, on April 30, the death is announced of Hieronymus Thrun, the composer of numerous popular male quartets, and one of the most prominent figures in musical circles of the capital, aged seventy-five.

CORRESPONDENCE.

THE ART OF TRANSPPOSITION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—To Mr. Charles Santley belongs the honour of having offered to students the only prize in the Kingdom which, briefly stated, is for transposing at sight. Writing as a student of the pianoforte under both private teachers and professors at public institutions for years past, I cannot forbear saying that the art of transposition has hitherto been systematically shirked or neglected.

Principals of music schools do not establish classes for transposition and—as a consequence, perhaps—musical *litterati* do not publish manuals on the subject.

May I enquire in all-conscious ignorance the reason for this?

While there are inborn mathematicians who can solve a problem without the aid of the first four rules of arithmetic, or even pencil and paper, so, too, among us there are musicians (some blind) whose gifts ask instruction of none. But, it may be added, neither can they communicate to any their wonderful powers. Theirs is miracle perhaps, not art.

In bringing the neglected—I hope not forgotten—art of transposition to public attention, through the columns of THE MUSICAL TIMES, no apology I believe is needed. The important step initiated by Mr. Santley, who has stationed his Prize for some years since at the Royal Academy of Music, should have many imitators, and the time, we hope, may be not far distant when prizes will

become both valuable and plentiful in first rate music schools and colleges throughout the country.

FORTUNE CATERA MUNDO.

Stratford, E., May 20, 1886.

[Mr. Santley's prize is for the best accompanist, but it also includes transposition.—Ed. Musical Times.]

TALLIS'S MOTETT FOR FORTY VOICES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I beg a small space in your columns for a matter which should be of exceptional interest to those of your readers who are anxious to maintain the position of the English school of music?

The Motett for forty voices written by Tallis stands alone as a unique production of one of our greatest English composers, also as one of the most extraordinary efforts of musical genius; yet this great national possession still remains in MS.

It is surely a great loss that such a composition should be scarcely even heard of by a large number of musical people, and one can hardly believe that any such extraordinary foreign production would have been allowed to remain so long unpublished.

The cost of publishing 250 copies of this Motett in large octavo score would be about £50. Is it too much to expect that fifty of your readers will be willing to invest £1 (for which they will receive five copies) in the production of what should be a national pride? We may fairly hope that, if the Motett be brought out in a suitable form, we may sometimes hear it performed by our larger Societies, and thus give many musical people the advantage of admiring as well as studying the marvellous resources of one of our greatest musicians of the past. I propose bringing this Motett out as soon as possible (if I receive fifty names), with the original Latin words and an English translation of the same. Hoping you will be able to spare me the space to make this my appeal public.

I am, with many thanks, yours faithfully.

A. H. MANN.

King's College, Cambridge, May 21, 1886.

BRASS BANDS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It was with pleasure and pride that I read your leaderette in the May issue on the development and popularity of the brass band movement. The bands of Lancashire and Yorkshire are as near perfection as it is possible to train them, and people who have never heard them can form no idea of the grand and striking effects they can produce. The foreign bands which were engaged at the "Inventions"—German "Jagers," Belgian Guides, French Engineers, &c.—cannot compare with the amateur bands of the North of England, and, in the words of Mr. C. Godfrey, "we can challenge the world to find their equal."

Some of the bands (Black Dyke, Besses o' th' Barn, Kingston Mills, Oldham Rifles) pay a professional man at the rate of £100 per annum for one lesson a week, and possess instruments to the value of £400 each band, Besson's "Prototypes" being almost exclusively used. The paper you were so kind as to notice, *The Brass Band News*, is the outcome of the enthusiasm displayed by the supporters and friends of the village bands which compete for prizes, the judges giving their notes and reasons for each award through the medium of that journal; and these notes are eagerly read and discussed as soon as made public, each band thus receiving a valuable lesson at every contest. No form of musical entertainment can do more to educate the masses than the bands of the North of England are doing at this present day. Now, sir, I appeal to you, as the head of musical journalism, to say a few words in favour of establishing brass band competitions in London, thus rousing the bandmen of the Metropolis and neighbourhood to activity in promoting and attending contests, in order to learn by comparison what to imitate and what to avoid. Should you do so, you will earn that which will be ungrudgingly bestowed—viz., the lasting gratitude of 100,000 of my fellow bandmen. Again thanking you for the notice,

I am, yours, &c.,

BRASS BAND.

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TO CORRESPONDENTS.

Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

WILLIAM L. FROST.—The notice of our correspondent's Concert, which took place on April 12, was forwarded too late for insertion in our May number.

EDWARD G. CHORAGER.—In the paragraph upon the Concert of the Kyrie Choir supplied to us the name of the above artist was written as we printed it.

PROGRESS.—Our correspondent's letter is under consideration.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ALBUQUERQUE, NEW MEXICO, U.S.A.—The Easter Morning Service in St. John's Episcopal Church, was rendered under the direction of Mr. G. Davis James, F.S., Organist of the Church. The musical portion of the services consisted of Processional Hymn, "We march" (Barbly); Anthem, "Christ our Passover" (Savage); Psalms (Tallis); Te Deum (Jackson in F. by request); Jubilate (Woodward); Anthem, "The Lord is great in Zion" (Best); Kyrie (Tours) in F.; Gloria Tibi (Tallis); Hymn before Sermon, "Jesus Christ is risen" (Carey); Offertory Sentences (Barbly); Sursum Corda and Sanctus (G. Davis James); Gloria in Excelsis (Old Chant); Eucharistic Hymn, "The strife is o'er" (Palestina); concluding voluntary, "Hallelujah" (Beethoven).

ANSWICK.—At the Annual Meeting of the Choral Union on the 11th ult., Mr. Moore and Mr. Wise, the Conductor and accompanist to the Association, were presented each with a handsome electro tea service and tray, bearing suitable inscriptions. The presentation was made, with a highly complimentary speech, by Mr. Graham, and the gift gracefully acknowledged by the recipients.

BAKEWELL.—A successful Concert was given by the Choral Society, on Tuesday evening, the 4th ult., in the Town Hall. Handel's *Acis and Galatea* formed the first part of the Concert, and the second was miscellaneous, including songs, glees, &c., and a violin solo by Miss Lily Mellor. The principal vocalists were Madame Farrar Hyde, Messrs. F. Gilman, E. Moreton, and J. W. Maltby. Pianoforte, Master Westbrook; Conductor, Mr. T. B. Mellor. The choruses were accompanied by an efficient band.

BARNSTAPLE.—A successful Musical Festival took place on Easter Wednesday, at the Music Hall, two Concerts being given under the direction of Mr. Edwards and his son, Dr. H. J. Edwards. The principal item at each Concert was Dr. Edwards's *Oratorio The Ascension*, which was excellently rendered, and received with the greatest favour. The solo vocalists were Miss Anna Williams, Madame McKenzie, Mr. Harper Kearton, and Mr. M. Worlock. The orchestra was ably led by Mr. Rice, who also played the violin obligato to Madame McKenzie's solo, "My Saviour, can it ever be?" with so much sympathy as to elicit warm applause. The *Oratorio* was conducted by the composer. Both Concerts were well attended.

BATLEY.—On Tuesday, the 4th ult., the choir of the Hick Lane Wesleyan Chapel, assisted by a few friends, gave a performance of Van Bree's *St. Cecilia's Day*. The recitatives and solos were effectively sung by Miss E. Farrar and Miss S. Child, and the choruses were given with great care and expression. The accompaniments were well played on the organ and pianoforte by Mr. J. A. Earnshaw and Mr. T. Holgate, respectively. Mr. S. Child ably conducted. The second part was miscellaneous. Songs were given by Miss Farrar, Mr. Harrison, and Mr. Smith.

BEDFORD.—The Amphil Musical Society gave its last Concert of the present season, in the Court-room, on Friday, the 7th ult. The principal item at each Concert was Dr. Edwards's *Oratorio The Ascension*, and a miscellaneous selection. The soloists were Mrs. Trust, Mrs. Barton, Miss Jeanie Rosse, Mr. Cole Hamilton, and Mr. Claude Pym. Mr. H. W. Stewardson, L.M.S., T.C.L., conducted.

BEXLEY HEATH.—Mr. J. Flint, Organist and Choirmaster of Christ Church, gave his Annual Concert in the Club Room, Station Road, on Wednesday evening, the 13th ult. The first part of the programme consisted of Romberg's *Lay of the Bell*, and the second was miscellaneous. The solo vocalists were Miss Wood, Miss Harris, Miss Gardner, Mr. Farquharson, and Mr. F. Tovey. Pianoforte solos were contributed by Miss Hewby and Mr. J. Turpin, Mus. Bac., Cantab. The choruses and part-songs were well sung by the members of the Choral Society. Mr. Turpin presided at the pianoforte as accompanist, and Mr. Borland at the harmonium.

BIRMINGHAM.—On Thursday, April 29, the members of the Sunday School Union Choral Society gave a performance of the *Holy City* in the Wyldcliffe Church, Bristol Road. The principal vocalists were Miss Clara Lurgey, Miss L. Devis, Mr. Paction Smith, and Mr. T. Horrex. The composer, Mr. Alfred R. Gaul, Mus. Bac., Cantab.,

presided at the organ. Mr. W. Skelton (the late honorary secretary of the Society) wielded the baton. The whole performance was highly creditable, Miss Devis especially distinguishing herself.

BISHOP AUCKLAND.—The Auckland Musical Society's last Concert of the season, was given on Tuesday, the 4th ult. The chief item in the programme was Liszt's *Oratorio, St. Elizabeth* (Part I), performed with full band and chorus; solo vocalists, Mrs. Hutchinson and Mr. Nutton. A Haydn String Quartet was also included, the players being Mdlle. B. Brousal, Mr. W. Lax, Mr. J. H. Beers, and Mr. F. Weston.

BOURNEMOUTH.—An attractive Concert was given by the members of the Young Women's Christian Association on Wednesday, the 5th ult., at Shaftesbury Hall. The principal item of the evening was the *Pilgrim Fathers*, by G. Root, which was well rendered. Solos were effectively sung by Mrs. Root, Miss Hawkins, Mr. Clarke, Dr. Frost, &c., and the choruses, directed by Miss Moseley, were given with great precision.

BROCKLEY.—On the 13th ult., a performance of Haydn's *Creation* was given in the Presbyterian Church, with band and chorus of 100. The soloists were Madame Kiechelmann, Mr. Cockell, and Mr. Wilson. Miss Edith Edwards, Organist of the Church, and Miss Trickett, R.A.V., presided at the pianoforte and American organ, respectively. Mr. W. Cowper Pellatt conducted, and Mr. Meriton Sargeant led the band. The Concert was a marked success in every way, Madame Kiechelmann's fine singing of "On mighty pens" and "With verdure clad" eliciting much applause.

BURNLEY.—It was due entirely to the enterprise of Mr. Massey, an accomplished local amateur, that the people of Burnley enjoyed the enviable opportunity of hearing Gounod's *Oratorio, The Redemption*, a work only once previously given in this district. Nor was this the first time that this gentleman has sacrificed labour and money for the sake of enabling his fellow-townsmen to enjoy high-class music. The performance, on April 26, was surprisingly good, and would, in fact, have done credit to choirs of far greater fame. The chorus included not only local singers, and the orchestra was selected chiefly from Mr. Hall's and Mr. De Jong's bands, with Herr Otto Bernhardt as leader. The principal singers were Mrs. Hutchinson, Miss Horner, Miss Wakefield, Mr. Winch, Mr. Harrington Foote, and Mr. Breerton. Mr. Massey, who conducted the performance, must have devoted much zeal and attention to the rehearsals, and assuredly the labour was not thrown away. The quality of the voices was generally excellent, the sopranos and tenors being especially fine, and the singing throughout was characterised by accuracy and intelligence. The orchestration in the *Redemption* is very exacting, and demands unusual resources; but if Mr. Bernhardt's band had been stronger it might have been too large for the room, and if the substitute for the organ, which plays so important a part in the score, was not all that might have been desired, this was not the fault of either the Conductor or Leader. The principal singers were all equal to their duties. Mrs. Hutchinson, who has sung the soprano part in Manchester, was evidently thoroughly familiar with the music. Miss Wakefield's beautiful voice and cultivated style were not less admired, and Miss Horner was very useful in the concerted pieces. The tenor solos are well adapted to Mr. Winch's voice and style, and he evidently created a favourable impression. The music to which the words of the Saviour are set, was most efficiently interpreted by Mr. Breerton, who sang with most commendable fervour and finish, and Mr. Harrington Foote was also thoroughly efficient. On the 2nd ult., Weber's *Mass in G* was sung at Salem Chapel by an augmented choir, the solos being well rendered by local artists. A large congregation attended.—A fine organ, built by Messrs. Bryceson, has been presented to Holy Trinity Church, Habergham Eaves, by John Collinge, Esq., in memory of his mother, the late Mrs. Collinge, of Spring Hill. The instrument is one of the best and largest in the district, it has three manuals, thirty-two stops, contains 1,828 pipes, and is provided with hydraulic blowing attachment. The chancel of the church has also been more efficiently lighted, and much-needed alterations of the choir stalls carried out, the expense being generously defrayed by C. J. Massey, Esq., The Hollins. The organ was dedicated and consecrated at Evensong, on the 5th ult., when Mr. J. Kendrick Pyne, of Manchester, presided. Special hymns were appointed, including "O worship the King" and "Abide with me," sung to tunes composed by the Organist and Choirmaster, Mr. R. Watson, whose careful and zealous training for the last twenty years has raised the choir to its well-known efficiency. After the vicar, the Rev. J. M. Dorset O'w. M.A., had pronounced the prayer of dedication and consecration, Mr. Pyne gave a Recital, which included compositions by Schumann, Beethoven, Bach, Widor, Grison, Rheinberger, and Smart. The services were continued on Sunday, the 9th, the church being crowded at Evensong, when the anthem was Gounod's solo and chorus, "From Thy love as a Father" (*Redemption*). At the close a short Recital was given by Mr. W. A. C. Cruickshank, Mus. Bac., Oxon., Organist of the Parish Church.

BURY ST. EDMUNDS.—The members of the Choral Society gave their last Concert for the season on the 11th ult. The work selected was Romberg's *Lay of the Bell*, which was splendidly rendered, and the second part of the programme was miscellaneous. The principal vocalists were Miss Kitching, Mr. Dudley Thomas, and Signor Ricci. The band and chorus numbered 100 performers. Mr. T. B. Richardson proved an efficient Conductor.—The *Oratorio, Christ and His Soldiers*, by J. Farmer, was performed in St. Mary's Church, on the 10th ult. The choir was considerably augmented by members of the Choral Society and their efforts proved highly successful, the effect on the large congregation being most marked. The solos and quartets were ably rendered by Miss Kate Fusselle, L.R.A.M., Miss A. E. Snape, Mr. Holberry Hagyard, and Mr. F. Pattie. Mr. T. B. Richardson presided at the organ, and rendered the accompaniments in masterly style.

CARNARVON.—On the 6th ult. the members of the Choral Society gave their first Concert at the Pavilion, the work selected being Haydn's *Creation*. The solo parts were sung by Madame Lizzie Williams, Mr. Dyved Lewys, and Mr. Lucas Williams. Mr. J. W. Collinson led the orchestra, and Mr. John Williams (Organist of Christ Church) conducted.

CRACKMANNAN, N.B.—The Tonic Sol-Fa Association gave a very creditable performance of Mendelssohn's *Athalie*, on Wednesday, the 12th ult., in the Parish Church. The solos were undertaken by members of the Association, and the excellent arrangement of the accompaniment for piano and harmonium, by Mr. J. W. Elliott, was well rendered by Miss Cummings and Mr. J. McGhie. Mr. W. H. Locker, the Conductor, was highly complimented on the excellent singing of the members.

CLEVELAND.—The members of the Choral Society gave a very successful Concert at the Public Hall on the 18th ult., the programme consisting of Cowen's *Rose Maiden* and a miscellaneous selection. The solos in the Cantata were taken by members of the Society. The second part included songs by Miss E. Cole and Mr. Charles Hayman, a violin solo by Miss Ethel Button, and a pianoforte solo by the Conductor, Mr. W. Haydn Cox, L.R.A.M.

CLIFTON (BEDFORDSHIRE).—The Festival Services, in connection with the opening of the new organ in All Saints' Church, were held on Thursday, the 14th inst. Mr. W. Carling, Mus. Bac., Oxon., Organist of the Parish Church, Hitchin, gave an Organ Recital from the works of Handel, Haydn, Mendelssohn, Smart, and Gounod, in the afternoon, and in the evening there was full choral Evensong. Mr. W. B. Cook (Organist of the Church) accompanied the latter part of the service, and gave a short Recital from the works of Costa, Watson, and Scotson Clark. During the service the Offertory Sentences were sung to special settings composed for the occasion by Mr. Cook. The Psalms and Canticles were sung to Gregorian Tones, accompanied by a brass band and the organ.

CRICKHOWEL.—On April 29 the Philharmonic Society gave a Concert, when Handel's *Serenata Acis and Galatea* was exceedingly well rendered, with orchestral accompaniment. The soloists were Mrs. Sicklemore, Mr. W. T. Davies, and Mr. Lucas Williams, R.A.M. Conductor, Mr. T. Davies, A.C.O.

CROYDON.—An excellent Concert, consisting of Mendelssohn's *Athalie*, and a miscellaneous selection, was given by the Philharmonic Society, on Wednesday evening, the 5th ult. The solo vocalists were Miss Eleanor Farnol, Miss Alice Roper, and Miss Lottie West; Reader, Mr. G. C. Hyde; Organist, Mr. E. G. Ingrams; Conductor, Mr. H. L. Balfour.

DARTFORD.—The members of the Choral Association gave their final Concert of the season at the Assembly Rooms on Monday evening, the 10th ult. The first part of the programme consisted of Sterndale Bennett's Cantata, *The May Queen*, which was admirably rendered. The solo vocalists were Miss Kate Fusselle, Miss Annie Wilson, Mr. Dyved Lewys, and Mr. Musgrove Tufnal. Mr. C. R. Green conducted, Miss A. Reynolds presided at the pianoforte, and Mr. H. Blicke led the band. A feature of the miscellaneous portion was a violin solo, admirably played by Mr. Blicke, and accompanied on the pianoforte by Mlle. Blicke.

DAVENTRY.—The Musical Society gave the last Concert for the season on the 6th ult., when Cowen's *Rose Maiden* was performed, and received thorough justice from soloists and chorus. The vocalists were Miss Nellie Levey, Mrs. Cox, Mr. A. Page, and Mr. R. C. Allen, all of whom sang admirably. Mr. C. W. Herbert conducted.

DENBIGH.—An Organ Recital took place at St. Mary's Church, on the 7th ult., the performer being Mr. E. W. Taylor, of Stafford, Doctor of Music, and Fellow of the College of Organists. As on former occasions, a rich treat was provided for the audience, and it need hardly be said that the performance was in every way most admirable. The programme was highly interesting.

DORKING.—A fine performance of *The Messiah* was given by the Choral Society, on the 7th ult. Miss Bertha Moore, R.A.M., created an exceedingly favourable impression by her splendid rendering of "Come unto Him"; Madame Leonora Pope sang with much feeling; and Messrs. Probert and Forington were equally successful in their respective parts. Mr. E. Withers conducted, and too much praise cannot be bestowed upon him for the careful and painstaking manner in which he has evidently trained the class.

DURHAM.—An invitation Concert was given in the Town Hall, on Monday evening, the 10th ult., by the members of Mr. S. Albion Alderson's amateur choir, to a large audience. The principal item in the programme was Gade's *Crusaders*, the solos in which were well sung by Mrs. Mason, Mr. H. Welch, and Mr. Riley. Mr. Alderson conducted, and the accompaniments were played in a masterly manner by Mrs. Whatford.

EAST GRINSTEAD.—The members of the Choral Society gave their third Concert at the Public Hall, on the 4th ult., before a large audience. The Society has been excellently trained by Sister Edith of St. Margaret's. Part one consisted of a selection from *The Messiah*, the solo vocalists being Miss K. McKill, R.A.M., and Mr. J. Conderme. In the second part, which was miscellaneous, the chief item was Jensen's *Feast of Adonis*. The vocalist was Mr. Harwood, a local tenor of much promise. The Rev. C. N. Sutton contributed a violin solo (encored). Miss E. Taylor accompanied, and Mr. F. J. Parker, A.C.O., presided at the harmonium. Mr. C. J. Viner conducted.

EDINBURGH.—The members of the St. Aidan's Choral Society performed Gade's *Erl-King's Daughter* at their Annual Concert, in the Masonic Hall, on the 12th ult., with an efficient string quintet. Mr. J. Millar-Craig, Miss Charlotte Clark, and Miss Mackay, as the soloists, acquitted themselves admirably, and the choir sang with much effect. The second part consisted of part-songs and solos by local amateurs, which were thoroughly appreciated, as was also the Conductor's Romance and Barcarole for violin, played by Mr. Winram and encored. Messrs. Tom Craig and H. S. Smart presided at the pianoforte and harmonium respectively, and Mr. J. M. Sinclair conducted.

ELMHAM.—A very successful Concert was given in the National Schoolroom on Wednesday evening, the 12th ult., in aid of the Parish Church Choir. A small but efficient band, led by Mr. J. U. Martin, opened the first part of the programme with Rossini's Overture to

L'Italiana in Algeria, and the second part with two movements from Mozart's *Jupiter* Symphony. The vocalists were Mrs. and Miss Gambling (the former giving Sullivan's "Lost Chord," with a harmonium obligato by Mr. Slater), and Mr. Shellard. Mr. Slater played with masterly skill Chopin's Nocturne (Op. 37, No. 2), and elicited great applause. The choir sang with their usual precision and effect. Three of the part-songs were composed for the last Norwich Festival, and two others were new part-songs by the Conductor, Mr. W. W. Pearson.

ENFIELD LOCK.—On the 14th ult., a Concert was given in the Large Hall of the R.S.A.F. The first part consisted of the Passion Music from *The Messiah*, and the second of selections from the works of Handel, Haydn, Mendelssohn, Gounod, and other masters. The principal parts were sustained by Miss A. Tabernacle, Miss L. Dews, Mr. B. Riley, and Mr. Leyton Barker. Miss Dews gave a fine rendering of "He was despised" and Gounod's "There is a green hill," as did also Mr. Riley of "How vain is man," each singer being received with every mark of approval. The choruses were given with great precision by the R.S.A.F. Church Choir, and the band, led by Major W. Lockyer, rendered very valuable assistance. Mrs. G. Corbie presided at the pianoforte, and Mr. E. J. Holt at the organ. The Concert was under the direction of Mr. E. Holt, to whom, at the final rehearsal on the previous evening, a very valuable *baton* was presented by the members of the band and chorus in acknowledgment of his services.

FARHAM.—On Tuesday, the 11th ult., the members of the Choral Society gave their second Concert at the Town Hall. The solo vocalists were Madame Wilson-Osman, Mrs. Goble, Miss Case, Miss Richardson, Messrs. Sylvester, Scott, and Shilling. The band was led by Mr. Churcher, Miss Darby presided at the pianoforte, Miss Abraham at the harmonium, and Mr. F. Rutland conducted. A miscellaneous programme was well rendered.

FOLKESTONE.—A very successful Concert was given in the Winter Gardens, Pavilion Hotel, on Tuesday, April 27, when Dr. Storer's new Cantata *The Tournament* and Mr. Spinney's Cantata *The Village Belles* were performed with full chorus and orchestra. A miscellaneous programme, which included a Sextet for strings and pianoforte, by Dr. Storer, was also well rendered. The principal vocalists were Lady Folkestone, Mrs. Nugent, Miss Minnie Kirtin, Miss Morse, Rev. H. Carpenter, Messrs. Rose and Pope. Mr. J. R. C. Roberts led the orchestra and Dr. Storer conducted. On the 11th ult., Dr. Stainer's Cantata, *The Daughter of Jarrus*, was given by the choir and Choral Union, at Christ Church. The soloists were Mr. Harry Stubbs, of St. George's Chapel, Windsor, Master Fidge, and Mr. Baker. The performance was under the direction of Mr. W. E. Fairclough, who presided at the organ. On the 20th ult., Mr. Fairclough gave an Evening Concert in the Town Hall, the programme including Gade's *Spring's Message*, Schumann's "Gypsy Life," Mendelssohn's *Capriccio in B minor*, with string quintet accompaniment, and two movements of Schubert's "Trout" Quartet for piano and strings. The artists were Madame Clara Suter and Mr. Henry Cooper, vocalists; Mr. C. M. Gann, violin, and Mr. W. E. Fairclough, pianoforte. The Cantata and two part-songs were sung with the accompaniment for a small orchestra, and conducted by the Concert-giver.

HADLEIGH.—Two performances of *The Messiah* were given in the Parish Church, on the 11th and 12th ult., respectively, the members of the choir being drawn from Hadleigh and the villages in the vicinity, and trained by Mr. George A. Hardacre. The solo vocalists were Miss Vinnie Beaumont, Miss Agnes Broome, the Rev. R. M. Hawkins, and Mr. H. Brockbank, all of whom were thoroughly efficient. The choruses were given with much precision and effect. On the following evening, according to the precedent of the two previous years, a Concert was given in the Town Hall, the principal vocalists being Miss Vinnie Beaumont and the Rev. R. M. Hawkins; Mr. R. C. Bailey (flute), Mr. H. Musgrove (violin), and Mr. W. E. Whitehouse (violin). The programme included selections from Mr. W. H. Cummings's Cantata *The Fairy Ring*, vocal and instrumental solos, and Franklin Taylor's Toy Symphony. Mr. Hardacre conducted and presided at the pianoforte.

HAVERFORDWEST.—A very successful performance of Cowen's *Rose Maiden* was given by the Choral Society on the 10th ult. The solos were sustained by Miss Katie Thomas, R.A.M., Mrs. W. J. Jones, Miss Morgan, Messrs. C. V. Harding and Stockham. Leader of the band, Mr. Ribbon; pianist, Miss J. White; Conductor, Mr. C. Videon Harding.

HECKMONDWIKE.—On Monday, the 17th ult., a Concert was given at the National School by Messrs. Johnson and Co., music-sellers, on behalf of the proposed Church of St. Saviour. The programme was well selected, and the performance highly successful, Messrs. Johnson and Dyson accompanying throughout the Concert with much ability.

HERNE BAY.—The Easter Services in the Parish Church were well attended, the musical portion being effectively rendered under the superintendence of Mr. Crutenden, who presided at the organ. The anthem was Dr. Stainer's "They have taken away my Lord," and the evening service concluded with the "Hallelujah" chorus from *The Messiah*. A Concert in connection with the Choral Society was given in the Town Hall, on Thursday, the 13th ult. The programme comprised a miscellaneous selection and Sir G. A. Macfarren's Cantata *May Day*, the solo in which was well sung by Miss Falkenberg. The other vocalists were Mrs. Fenoulhet, Mr. Flower, and Mr. Rhodes. Miss M. Bowes and Miss S. A. Colliard presided at the pianoforte and harmonium respectively, and violin solos were contributed by Miss Iggluden. Mr. Crutenden conducted.

HEXHAM.—Van Bree's *St. Cecilia's Day* was given by the Choral Society, on the 7th ult., with a band and chorus of 200 performers, under the conductorship of Mr. Kirkley. The soloist engaged was Miss Vinnie Beaumont, who most ably sustained her reputation. Messrs. J. Beers (violin), S. Beers (violin), R. Smith (clarinet), Parker (flute), and R. Seaton (pianoforte) contributed solos very effectively, and Mr. Parker played the flute obligato to Miss Beaumont's "Lo! here the gentle lark," with much skill.

HIGH WYCOMBE.—On Monday evening, the 3rd ult., the members of the Choral Association gave their final Concert of the season in the Town Hall before a large audience. The programme included a large portion of Mendelssohn's *Elijah* and a short miscellaneous selection. The principal artists were Miss Alice Parry, Miss Hipwell, Mr. Kenningham, and Mr. Musgrove Tufnail. Mr. J. G. Wrigley, Mus. Bac., Oxon., conducted.

HINGHAM, NORFOLK.—On Easter Day a full choral Service was held in the evening at St. Andrew's Parish Church, the choir being assisted by the members of the Choral Society. The Service was Bunnett in F, and the anthem Elvey's "O give thanks." Mr. B. Jackson, the newly appointed Organist, presided at the organ, and played as voluntaries Smart's Andante Grazioso in D and Tours's Postlude in D.—On Easter Monday an Organ Recital was given in St. Andrew's Parish Church by Mr. B. Jackson, which was well attended. The programme was selected from the works of Smart, Mendelssohn, Handel, Lemmens, Scotson Clark, Bach, and Merkel.—On April 27 a Concert was given in the Fairland Hall by the members of the Choral Society, who have met during the winter months under the able conductorship of the Rev. R. W. P. Montgomery. An excellent programme was performed and much appreciated. Alice Mary Smith's Duet "O that we two were Maying" was exquisitely rendered by Mr. Montgomery and Miss Musket. Pianoforte solos were contributed by Mr. R. Temple Beever, who also shared the accompaniments with Mr. B. Jackson.

HULL.—At the Public Rooms, on the 7th ult., the Harmonic Society gave its concluding Concert for the season by the first production in Hull of Sir Julius Benedict's Oratorio *St. Peter*, which was composed for the Birmingham Musical Festival of 1879. The performance under the able conductorship of Mr. Porter, may be confidently described as a great success, considering the novelty of the work to a Hull audience. The solo singers were all of the Royal Academy of Music—Miss Thudichum, Miss Ellis, Mr. Nichol, and Mr. Musgrove Tufnail—and these principals were supplemented by a chorus and band of nearly 200 performers, the band being chosen from the leading orchestras of the kingdom. The libretto is selected entirely from the Holy Scriptures, and portrays, in the vivid and lofty language of the Bible, the principal events of the great Apostle's life. The work almost naturally divides itself into two parts, the first being the Divine call and the trial of faith; and the second the denial, the repentance, and the deliverance. Among the items which most conspicuously display the genius of the composer may be mentioned the Quartet near the close of the first part, "Oh come let us sing unto the Lord," which was most exquisitely rendered, and encored. The concluding chorus of this part, "Praise ye the Lord from the Heavens," was also a splendid performance. As a soprano singer, Miss Thudichum perhaps scored one of her highest triumphs in the air, "Gird up thy loins and arise." The work concludes with a grand chorus, "Sing unto the Lord, O ye Saints of His."

HUNTINGDON.—A successful Concert was given in the Corn Exchange on Tuesday evening, the 4th ult., before a crowded audience. The first part of the programme consisted of Gaul's *Holy City*, the principal parts in which were taken by Miss Carrie Blackwell, Madame Leonora Poppe, R.A.M., Mr. Malwin Humphreys, and Mr. Frank May, R.A.M. The choruses were particularly well rendered by the Huntingdon Musical Society, reflecting great credit on the Conductor, Mr. A. A. Mackintosh, F.C.O. The band was under the leadership of Mr. Arthur Hudson, R.A.M. The second part of the programme was miscellaneous; Miss Edith Mann, pupil of the late Sir J. Benedict, played "Where the bee sucks," and, as an encore, gave Thalberg's "Home, sweet home," and Mr. Arthur Hudson performed Raff's Cavatina and a Mazurka by Wieniawski in excellent style.

ILFORD.—The Vocal Union gave its second Concert, in the Wesleyan Chapel, on the 13th ult., with much success. The Union sang Elvey's "O give thanks" and "In that day," the Gloria from Mozart's *Tosca*, Pissotti's "Spring song," Bishop's "Where art thou, beam of light?" Benedict's "Home," and Hattori's "England." Miss K. Nicholls and Mr. Henry Dean contributed solos in an artistic and refined style, and the Misses Haynes gave some excellent instrumental music, Miss E. Haynes's playing of the Andante from Mendelssohn's Violin Concerto being specially worthy of notice. Mr. A. Storr conducted.

INVERNESS, N.B.—The members of the Philharmonic Society gave their seventeenth Choral Concert (the second of the present season) in the Music Hall, on Thursday evening, the 13th ult. The works performed were Schubert's *Song of Miriam* and Gaul's Cantata *The Holy City*, both of which were excellently rendered. The solo parts were well given by members of the Society; the chorus was very fairly balanced, and the orchestra of fifteen instrumentalists was thoroughly efficient. Mr. J. H. Gibbons-Money conducted.

JERSEY.—Two very successful Concerts were given by the Choral Society on Tuesday and Wednesday evenings, the 4th and 5th ult., at the Oddfellows' Hall, when *The Messiah* was admirably performed to a crowded audience. The solo vocalists were Miss Agnes Larkom, Miss Ann Horton, Mr. Holberry Hagyard, and Mr. Henry Brockbank. The rendering of the choruses testified to the care with which the voices had been trained by Mr. E. Dowden, the Conductor of the Society. Messrs. C. E. R. Stevens and I. Maltard presided at the pianoforte, and Mr. J. Mallett at the harmonium; there was also an efficient orchestra.

KETTERING.—On Monday, the 24th ult., the Choral Society gave the third Concert of the season, when Handel's *Israel in Egypt* was performed with great success. Additional strength was given to both band and chorus by help from the neighbourhood, especially from Market Harborough. The choruses throughout went well. The soloists were Miss Kate Fusselle, Miss Coyte Turner, and Mr. Holberry Hagyard, all of whom gave much satisfaction. Mr. Hagyard's declaration of "The Enemy said" being enthusiastically encored. Messrs. James Palmer and Miller (members of the Society) sang "The Lord is a Man of War." Mr. H. G. Gotch, as usual, conducted.

LEAMINGTON.—A very successful Concert was given by Messrs. C. S. Birch and E. Roberts-West, R.A.M., on the 12th ult. The solo

vocalists were Mrs. Birch, Miss Ellen Marchant, Mr. A. Bailey, and Mr. Adolphus Phillips. M. De Jong, as flautist, received warm applause for his splendid playing, and Mr. Birch and Mr. West contributed pianoforte solos.—The Musical Society's first Concert for the season took place at the Public Hall, on Thursday evening, the 20th ult. Rossini's *Stabat Mater* and Cowen's *Rose Maiden* were well rendered. The solo vocalists were Madame Worrell, Miss Frances Hipwell, Mr. Sidney Tower, and Mr. F. H. Horscroft. Mr. Frank Spinney conducted. The Musical Society, which is doing good work, promises an Orchestral Concert in October, and the *Creation* at Christmas.

LEICESTER.—Three Testimonial Concerts, arranged by a number of friends in honour of Mr. Henry Nicholson, the well-known flautist and conductor, were given, during the past month, with great success. Mr. Nicholson, although a resident in Leicester, has been for years associated with artists in London and the provinces, and much esteemed; consequently, the programmes contained the names of some of the greatest singers and instrumental performers.

LEWISHAM.—A Concert was given, on the 5th ult., under the direction of Mr. Waterhouse, Secretary to the Algernon Road Literary Society, which was much appreciated. A feature of the programme, which was miscellaneous, was the violin playing of Miss Dixon, who, although only ten years of age, showed great power and command of the instrument. Mrs. J. S. Hoyle contributed pianoforte solos, and was an efficient accompanist.

LOUGHBOROUGH.—On Easter Monday, a Pianoforte Recital was given by Dr. C. H. Briggs in the Town Hall. The programme, which included compositions by Bach, Beethoven, Delius, Kücken, Mendelssohn, and Thalberg, was greatly appreciated.—On Tuesday, the 12th ult., the Philharmonic band and chorus gave their second and last Concert of the season in the Corn Exchange, when a selection from Handel's *Samson* was performed before a large and appreciative audience. The principals were Miss Jackson, Miss McKechnie, Mrs. Penny, Miss Maud Harding, R.A.M., Mr. E. Dunkerton (Lincoln), Mr. E. Chapman, and Mr. Paltridge. Mr. Dunkerton gained a deserved encore for his fine rendering of "Thus when the sun." Mrs. Penny sang "Let the bright Seraphim," the trumpet obbligato being capably played by Mr. Geary, and Miss McKechnie was very successful in the unaccompanied solo in "Glorious hero." Mr. J. Kilby led the band, and Mr. F. White conducted.

LOUTH.—The members of the Choral Society gave a Concert in the Town Hall, on Tuesday evening, the 4th ult. The programme consisted of part-songs, vocal solos, and instrumental music. The principal vocalists were Miss Delves Yates, Miss Lilian Delves Yates, and Mr. Charles B. King. The band was led by Miss E. M. Porter, daughter of the Conductor of the Society, Mr. G. H. Porter, Organist of the Parish Church.

LOW FELL.—On Tuesday evening, the 4th ult., the members of the Gateshead Fell Amateur Vocal Society, gave a performance in the National School, of Niels Gade's Cantata *Comala*. The music for the soprano (*Comala*), was most effectively rendered by Miss Emma Thompson, whose clear enunciation and dramatic style were much admired. The other parts were well interpreted by Mrs. H. D. Wilson, Miss Ranson, and Mr. T. B. Idle. A noticeable feature in the performance was the fine singing of the choruses. Too much praise cannot be given to Mr. Edwin J. Rowley, the Conductor, for his untiring exertions in training the voices. In the absence of an orchestra, Mrs. W. F. Horsley played the accompaniment on a grand pianoforte, with much ability. The work was listened to with earnest attention by a crowded audience. A miscellaneous programme brought the Concert to a close.

LYNN.—The Philharmonic Society gave its last Concert of the season in the Music Hall on Friday, the 7th ult. The band, led by Mr. F. W. B. Noverre, played well, and the chorus, conducted by Dr. Horace Hill, was extremely effective. The first part of the programme consisted principally of selections from Handel's *Samson*, the solo vocalists being Miss Jeanie Mills, Miss Agnes Hitchman, Mr. H. J. Jones, Rev. E. J. Alvis, and Mr. G. R. Oswell. The most artistically rendered item in the first part was Mendelssohn's "Hear my prayer," in which Miss Mills gained great favour with her audience. The second part was miscellaneous.

MAIDENHEAD.—On Tuesday, the 4th ult., the members of the Philharmonic Society gave their last Concert of the season in the Town Hall. The programme included a large selection from Mendelssohn's *Elijah*, &c. The principal artists were Miss Alice Parry, Miss Hipwell, Mr. Alfred Kenningham, and Mr. Tufnail. Mr. J. G. Wrigley, Mus. Bac., Oxon., conducted. The various items were well rendered, Miss Hipwell being especially successful in Haydn's "Spirit's Song," and Mr. Tufnail in "The Toreador's Song" (*Carmen*). Mr. Wrigley gave an excellent performance of Raff's Caprice in C minor (Op. 79).

MANCHESTER.—The last of the series of the Working Men's Concerts was given at the Free Trade Hall, on Saturday, the 8th ult., when the director, Mr. De Jong, took a well-deserved benefit. The programme included the British Army Quadrille, performed by several military bands. The vocalists were Misses Eleanor Falkner, Marie Athol, Dews, and Wolstenholme; Messrs. George Barton, David Barri, and Edward Grime. In addition to the above Mr. De Jong had secured the services of Miss Conway, who gave an effective rendering of Gounod's "There is a green hill," and Bishop's "Love has passed." Mr. De Jong performed a flute solo; Mr. J. H. Greenwood gave an amusing sketch, called "Rosamund"; and Mr. Herbert Walker accompanied the songs in his usual effective style.

MELBOURNE.—On February 22, the Metropolitan Liedertafel gave a Concert for gentlemen only. The programme consisted of orchestral selections and part-songs. The instrumental performances were much appreciated, the following pieces being encored: "Marche Funèbre" (Chopin), "Traumerlei" (Schumann); Turkish March (*Reins of Athens*), Beethoven; and Serenade (Schubert). The part-singing was excellent, and altogether the Concert was one of the most enjoyable given by this prosperous Society. Mr. Herz was warmly received on his reappearance after his recent illness.—The same Society, on the

20th of March, gave its 16th Concert in the Town Hall, in presence of an audience which completely filled the building. The programme consisted of the first act of the *Huguenots* (Meyerbeer), and third act *Tannhäuser* (Wagner). A full orchestra was employed, and the works were performed from the original scores. The act from *Tannhäuser* was particularly successful. The artists were Madame Bolea, Mr. Armes Beaumont, Herr Hartung, and Signor Savrini. Mr. Julius Herz conducted, as usual.

MIDDLESBROUGH.—Dvorák's Cantata, *The Spectre's Bride*, was performed by the Musical Society, on Wednesday, the 5th ult., the principal parts being sustained by Mrs. Hutchinson, Mr. Harper Kearton, and Mr. John Bridson. The orchestra, largely augmented by the leading players of the north, rendered the difficult accompaniments in an excellent manner, and the choruses were exceedingly well sung. The work was preceded by Schubert's Symphony in C major, songs by the solo vocalists, and a movement of a String Quartet, by Mallo, Brouil, Messis, Lax, Beers, and Weston.

NEWCASTLE-ON-TYNE.—The thirteenth private Invitation Concert of Mr. T. Albion Alderson's Amateur Choir was given in the Town Hall on Tuesday evening, the 17th ult., before a large audience. The programme consisted of Gade's *Crusaders*, Eaton Fanning's *Moonlight*, the Spinning chorus from Wagner's *Flying Dutchman* (for ladies' voices only), and Jensen's *Fest of Adonis*. The solo music was well rendered by Mrs. Mason, Mr. Riley, and Mr. T. H. Armstrong. Mr. Alderson conducted, and Mr. W. H. Whatford presided at the piano-forte.

NEWPORT (MON.).—On the 6th ult., at the Albert Hall, the Choral Society gave a rendering of Spohr's *Last Judgment*, followed by a miscellaneous selection. The artists were Miss Clara Dowle, Eos Morlais, Miss Katherine James, R.A.M., and Mr. David Hughes, R.A.M., vocalists; piano-forte, Miss Charlotte Jones; harmonium, Miss L. M. Williams; Conductor, Mr. Thomas Jones. The Oratorio was excellently performed, the choruses, especially "Destroyed is Babylon," being extremely well sung. In the miscellaneous items, Mrs. Katherine James, Mr. Hughes, and Miss Dowle created a marked effect, the two last-named artists being enthusiastically encored. The audience thoroughly appreciated the efforts of the Newport Choral Society, and Mr. Jones and his party are to be congratulated on the success which has attended their efforts.

NEWBURY.—On Thursday, the 13th ult., the St. John's, Maddermarket, Choral Society gave a most successful Concert in Novarre's Rooms, the principal items of the programme being Schubert's *Song of Miriam*, Haydn's "Distracted with care," a duet for two pianofortes by Mozart, the same composer's Overture to *La Clemenza di Tito* (rendered by local orchestra), a new song, "Pone luctum Magdelena," by the Conductor, Mr. T. Arthur Harcourt, and a violoncello solo, written and performed by Mr. Ernest Harcourt. Schubert's fine work was rendered in a most creditable manner, as also the other choral portions of the programme, and Mr. Harcourt is to be congratulated on the successful issue of his labours during the past season.

PERTH.—An event which has been looked forward to for some time with much interest in musical circles throughout Perthshire, took place on the 1st ult., under the most favourable auspices. In the East Parish Church, Perth, was celebrated the first annual festival of the recently organised Perthshire Church Choir Union, which was in every respect a decided success. It must have been very encouraging to Mr. Graves, the energetic Conductor, and those who have worked so hard with him during the last few months, to see results so excellent arising from their patient and arduous labours. The Association was formed in the autumn of 1885, and now consists of eighteen choirs, representing an aggregate of about three hundred and fifty voices. The Festival is to be held annually in some suitable church in the county—the suitability having reference to size of building and the possession of an organ. The service commenced with an organ voluntary, this was followed by the 10th Psalm, sung by the united choirs and the congregation, after which the hymn "O Worship the King all glorious above," was sung in a praiseworthy manner to Dr. Croft's tune "Hanover." The Te Deum was sung to Dykes's setting in F, and the rendering was everything that could have been desired. Elvey's Christmas anthem "Arise, shine, for thy light is come," followed the Te Deum and was even better sung than the latter. After the sermon by Dr. A. K. Boyd, came the 124th Psalm, sung to the well-known "Old 124th"; and the closing hymn was "Onward, Christian Soldiers," to Sir Arthur Sullivan's popular tune. It was sung by the united choirs with great spirit. Mr. Dan Wylie presided at the organ with marked ability throughout the service, and Mr. F. S. Graves was a highly efficient Conductor.

PEWSEY, WILTS.—The Choral Society gave a performance of Mendelssohn's *St. Paul*, on Thursday, the 13th ult., in the New School. The band and chorus numbered upwards of sixty. The solos were well rendered by Miss Catherine Bliss, who was most successful in "Jerusalem"; the Rev. H. W. Carpenter, of Salisbury Cathedral, and the Rev. S. H. Lushington. The choruses were sung throughout with steadiness and precision. The band was ably led by Mr. Alfred Foley, of Salisbury. Miss Hussey's cello obbligato in "Be thou faithful," was much admired. The Lady Constance Bourverie and Miss Smelt presided at the piano-forte and harmonium respectively. The Rev. W. H. Weekes conducted.

RETFORD.—Mr. Hamilton White's Vocal Class Concert was given, at the Town Hall, on the 17th ult. The part singing was extremely good, and evidenced the effect of intelligent and careful training. The principal vocalists were Miss Julia Hyde, Miss Ada Batley, and Mr. Charles Blagbro', all of whom were received with warm applause, as was also Miss Clark in her piano-forte solos, two excerpts from Chopin's works being especially well rendered.

RICHMOND.—A Concert of the Piscatorial Society took place at the Masonic Hall on the 5th ult. A feature in the evening was the excellent singing of Miss Rose Dafforne, who after both her songs—"Pinsuti's Three wishes" and Rodney's "Alone on the Raft"—was called forward and warmly applauded. Praise must also be given to Miss Mary Rachel, Messrs. Edward Dalzell, Fred. Bevan, A. Thompson,

Schartau, and McCall Chambers, whose vocal contributions were thoroughly appreciated. Solos were also most successfully given by Miss Vaughan (piano-forte) and M. Adolphe Brouil (violinello).

SEVENOAKS.—The eighth Concert of St. John's Choral Society was held at the Royal Crown Assembly Room, on Tuesday evening, the 17th ult. The Concert commenced with Macfarren's Cantata, *May Day*, the solo in which was well sung by Miss Kate Norman. The choir, ably conducted by Mr. A. W. Marchant, was very satisfactory. Mr. C. W. Smith presided at the piano-forte. In the miscellaneous portion of the programme songs were contributed by Madame Pople, Miss Norman, Mr. Tilleard, and Mr. Bridson. The accompanists were Mr. Smith, Mr. Marchant, and Mr. Seare.

SHEFFIELD.—Mackenzie's *Rose of Sharon* was performed in the Albert Hall, on Easter Monday (April 25), with full band and chorus, the principals being Misses Jessie Royd and Dews, Messrs. J. Nutton and G. H. Welch (Durham Cathedral). The work was excellently rendered. Mr. T. T. Trimmell, Mr. Bac, presided at the organ, Mr. John Peck led the band, and Mr. William Brown conducted with care and steadiness.

SIMMOUTH.—The members of the Choral Society gave their last Concert of the season on the 5th ult., at the Assembly Rooms. Mendelssohn's *Athalie* formed the first part of the programme. The Overture was especially well performed by the band, led by Mr. Foley, of Salisbury. The second part of the programme included Overture (*Emment*), Entr'acte, No. 1 (*Kissmunde*), Schubert and other interesting items. There was an efficient choir and orchestra, numbering about seventy members, conducted as usual by Dr. H. A. Harding.

SNODLAND (ROCHESTER).—An Organ Recital and Choral Service took place in St. John's Church, on the 14th ult. The programme, selected from the works of Weir, Batiste, Smart, and Mendelssohn, was well rendered by the Organist, Mr. W. R. Hodgkinson, under whose direction several anthems were sung by the choir. The solo vocalists were Mr. and Miss Bevis, of Maidstone. The Recital was thoroughly appreciated.

STRATFORD.—On Tuesday evening, the 4th ult., the Upton Choral Society gave the last Concert of its fourth season in the Town Hall, to a large and appreciative audience. The artists were Miss Marianne Fenna, Miss F. A. Jones, Miss Hilda Wilson, Mr. Robert Hilton, vocalists, and Mr. A. Wieland, narrator. Mr. Joseph Proudman conducted. The programme comprised Mendelssohn's *Athalie*, and a selection of songs and part-songs, which were effectively rendered. The Overture to *Athalie*, and "War March of the Priests," were well played by Messrs. F. C. Kitson and G. B. Gilbert. Mr. Kitson was as excellent accompanist. The musical competitions, founded in 1885 by Mr. J. S. Curwen, took place at the Town Hall, on the 8th and 10th ult. There were 220 candidates in the twenty-nine classes. The judges were Messrs. W. H. Cummings, Ridley Prentice, and McNaught. The Plaistow Congregational Choral Society won the challenge cup, and the prize for a hymn tune was taken by a foreman painter. Mr. W. H. Donner, the Secretary, had the general management of the meetings.

TONBRIDGE WELLS.—A very excellent performance of the second and third parts of *The Messiah* was given, at Christ Church, on Thursday evening, the 20th ult., under the direction of Mr. R. G. Godfrey, the energetic Organist of the Church. The solos were sung by Miss Eva Penn, Miss Puntton, Miss Laubach, Mr. J. T. Parsons, and Mr. E. Oliver. Mr. Godfrey presided at the organ with much skill and judgment. The performance was for the benefit of the organ and choir fund of the Church.

TORQUAY.—Miss Amina Goodwin, in conjunction with Herr Leo Schratzenholz, a young violoncellist, gave a Concert at the Bath Saloon, on Thursday afternoon, April 20. The programme included piano-forte and violoncello solos, admirably rendered by both artists, and duets for the two instruments, which were highly effective and much appreciated. The vocalist was Miss Alice Jones. On the 17th ult., the Musical Society, assisted by the Orchestral Society, gave Mendelssohn's Oratorio *St. Paul* in the Bath Saloon, before a large audience. The solo vocalists, Miss Annie Marriott, Miss Gertrude Hicks, Mr. Orlando Harley, and Mr. Musgrove Tufnell were thoroughly efficient, and the choruses were given throughout with excellent effect. The band and choir numbered upwards of 200 performers, and Mr. M. G. Rice was an able Conductor. This is the third Oratorio the Musical Society has produced during its two years' existence, the works previously performed being *Elijah* and *The Messiah*.

WARE.—The sixth annual Concert of the Musical Society was given at the Corn Exchange on the 4th ult. Lloyd's Cantata, *Hero and Leander*, which formed the first part of the programme, received an excellent rendering by the Society, under the conductorship of Mr. J. L. Gregory, F.C.O., the leading parts being sustained by Mrs. Daglish and Mr. A. E. Gregory. The accompaniments were effectively played by a quintet of strings; leader, Mr. J. E. Hilton; harmonium, Mr. G. H. Gregory, Mus. Bac.; and piano-forte, Mr. M. Heywood, R.A.M. The second part was miscellaneous.

WHITBY.—The Choral Society, aided by a professional band, under the excellent leadership of Miss Bertha Brouil, gave a successful Concert on the 6th ult. The chief features in the programme were the first part of Beethoven's Pastoral Symphony (efficiently conducted by Mr. Kilburn, Bishop Auckland) and *Acis and Galatea*, with Mozart's instrumentation. Band, soloists (Miss V. Beaumont, Messrs. Blagbro' and Beard), and choir were all heartily and most deservedly applauded by a crowded audience. Miss Little was an able accompanist for the miscellaneous items. The musical management was entirely in the hands of Mr. H. Halgate, the Society's honorary Conductor.

WILTON.—The Musical Society held the third Concert of the season at the Talbot and Wyvern Hall, on the 10th ult. An excellent performance of a selection from *Judas Maccabaeus* was given in the first part, and a short miscellaneous selection formed the second part. Miss Julia Jones, Misses Pottow and Coudrey, and Messrs. Hayden and Crick rendered the solos with capital effect. The Con-

cert was the most successful yet given and reflected much credit upon all concerned. Misses Eyres and Brazier presided at the pianoforte, Mr. Holt at the organ, and Mr. Hayden again conducted.

WINDSOR.—The third and last Concert for the season of the Windsor and Eton Choral Society, was held on Monday evening, the 24th ult., at the Albert Institute. The programme consisted of Haydn's *Spring*, Sir G. Elvey's *Birthday Cantata* (conducted by the composer), and a miscellaneous selection. The solo vocalists were Miss Josephine Turner, Mr. W. Clinch, and Mr. F. Whitehouse. The orchestra was composed of local amateurs, led by Herr Gustav Morsch, who also contributed a violin solo. Mr. H. R. Coudrey presided at the pianoforte and harmonium, and Mr. S. Smith conducted.

WORKSOP.—The first Concert in connection with Mr. Hamilton White's vocal class took place at the Criterion Hall, on Wednesday evening, the 5th ult. The principal vocalists were Miss Julia Hyde and Miss Ada Batley. In the instrumental portion of the programme Mr. White was assisted by his pupil, Miss Clark, whose playing was much admired. The part-singing was admirable.

ORGAN APPOINTMENTS.—Mr. W. E. Bell Porter, to St. Martin's Church, Worcester.—Mr. Charles Henry Ricks, Organist and Choirmaster to St. Michael's Parish Church, Bray, near Maidenhead, Berks.—Mr. Samuel Warren, to Trinity Episcopal Church, Elgin.—Mr. Frederick W. Whitehead, A.C.O., Organist and Choirmaster to the Parish Church, Elgin, N.B.—Mr. C. E. R. Stevens, Organist to St. Mark's Church, Jersey.—Mr. Frederick W. Doe, Organist and Choirmaster to St. Ann's, Wandsworth, S.W.—Mr. R. W. Strickland, Organist and Choirmaster to College Street Chapel, Northampton.—Mr. W. G. Phillips, Organist and Choirmaster, St. Botolph, Aldgate, E.C.—Mr. John Bell, to Anderson Parish Church, Glasgow.—Mr. William Hart, to All Hallows, Barking Church, Great Tower Street, E.C.—Mr. Leonard G. Winter, to St. Andrew's, Plaistow, E.—Mr. W. H. Jewell, Organist and Choirmaster to Congregational Church, Heywood, Manchester.—Mr. Duncan Baillie, Organist and Choirmaster to Hawarden (Flintshire) Parish Church.—Mr. H. Wolfenden, Organist and Choirmaster to St. Luke's, West Holloway.

CHOIR APPOINTMENTS.—Mr. F. P. Smith (Tenor), to Christ Church, Oxford.—Mr. J. S. Robinson (Tenor), to Christ Church, Oxford.

DEATHS.

On April 27, WILLIAM PROWSE, of Stroud Green, Hornsey, and Cheapside, London, in his 82nd year.

On April 24, at her residence, St. John's Park, Ryde, Isle of Wight, Mrs. MEREST, widow of J. D. Merest, Esquire; late Maria B. Hawes, youngest daughter of the late Mr. Hawes, of Her Majesty's Chapels and St. Paul's Cathedral.

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